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THE NEW WING OF DECORATIVE ARTS OF THE METROPOLITAN MUSEUM IN NEW YORK BY MONTGOMERY SCHUYLER

THE opening of the new "wing," so rather inaccurately called, of the Metropolitan Museum marks another long stride away from the day of small things which many of us can remember, when the little nucleus of these great and growing collec-

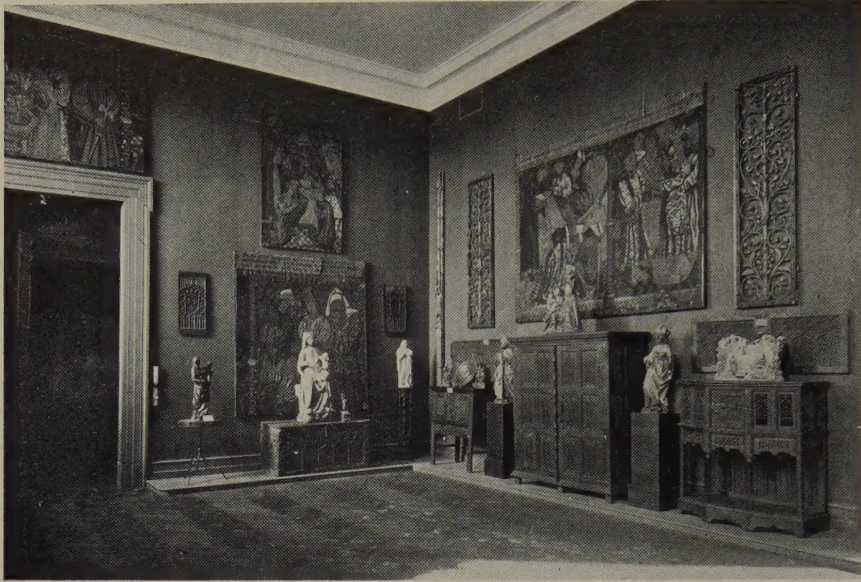
tions found "an habitation enforced" in hired quarters in Fourteenth Street. The museum has not been fortunate, on the whole, in its architecture. The original building, of the late sixties or early seventies, by Calvert Vaux and Wrey Mould, then architects to the park department, included the impressive interior of the great hall, which was so well designed as to be in no danger of supersedure. But exteriorly the building was a failure, to be built out of sight as soon as possible. It is not a little



THE MAIN HALL
NEW WING OF DECORATIVE ARTS

METROPOLITAN MUSEUM
OF ART

Decorative Art at the Metropolitan Museum



Metropolitan Museum of Art
SECOND GOTHIC ROOM

THE WING OF DECORATIVE ARTS

curious how the talent of Wrey Mould, so attractively exhibited in all the minor structures of the park, unfailingly appropriate and picturesque as they are, should have been promptly buried in a napkin when, as in this case and in the case of the nearly contemporaneous Museum of Natural History, he had a big thing to do. The next addition, by Mr. Tuckerman, a work of the early eighties, was more to the purpose of an "institution" and not more from the purpose of a building in a park. But Mr. R. M. Hunt's design for the Fifth Avenue front, a design of the early nineties, posthumously executed, was the first building of the museum that was architecturally worthy of its purpose or its contents. It remains thoroughly admirable, inside and out.

Mr. McKim's task in designing the building just opened would have been very ungrateful to an architect whose ruling passion was vanity and who insisted in his work upon being noticed. For the primary requirement was that the architect should efface himself. Exteriorly, what he was building was not a "wing," in the architectural sense. It was what might be called a "ward," an edifice surrounded by courts, lighted, as to its subordinate rooms, from them, and, as to the central hall, from a clearstory and ultimately to be built out of sight by the enclosing structures, for the architecture of which Mr. Hunt's work has doubtless set the key. Within, the problem was equally thankless for the architect whose notion of his art is that it consists

in building monuments to himself. For here, again, the primary requirement is that the architecture shall not be noticeable on its own account but shall subordinate itself to the display of the contents of which it is but the frame and setting, and shall never risk attracting attention to itself at their expense. What Johnson said of "the writer who attains his full purpose" is as applicable to "the architect" in a situation of this

kind. He "loses himself in his own luster." This success is attainable only by self suppression and



VIEW IN MUSÉE DES ARTS DÉCORATIFS, PARIS
SHOWING ARRANGEMENT OF EXHIBITS

Decorative Art at the Metropolitan Museum



Metropolitan Museum of Art

LOUIS XIV ROOM, LOOKING NORTH

DECORATIVE ARTS WING

self denial. And what a wonderful showing it is that these bare and spacious apartments enclose and emphasize!

Nothing that our benefactors, the donors to the Metropolitan Museum, have given us heretofore makes quite so deep an impression of success in one of the chief purposes of a "Metropolitan," of a cosmopolitan museum, as that which is made by the Hoentschel collection and the cognate "objects" which have been associated with it in the new exhibition. That is the purpose of making us "rich with the spoils of Time," and not only of distant times but of distant lands. It becomes increasingly less urgent that one should "go to Europe" in the interest of his culture with the increasing rapidity with which "Europe" is brought to him here at home. For, in truth, what the avid and sensitive American youth of the past generations mainly meant by "Europe," and what he mainly went to Europe to see, is precisely what those benefactors, his wealthy and enlightened countrymen, have put and are putting at his disposal in the Met-

ropolitan Museum of New York. And the aspiring youth is more and more discovering that truth.

Perhaps this exhibition of the "arts and crafts" is adapted to impress the discovery more than any exhibition of what we exclusively designate the "fine" arts. For it impresses us more deeply as an art of the people, it makes a more visible joinder of art and life. That Swiss room is worth a thousand lectures on "Household Art." All these tapestries, embroideries, wood carvings, potteries, metal workings go to show that the exclusive designation is arbitrary and factitious, that it could never have come into use in a truly artistic age or land. They recall Mr. Lafarge's Japanese friend who, puzzled, as he well might be, by the Occidental use of the term "art," tiptoed his way across an American gallery to ask in a whisper: "Are these 'art' pictures?" They recall also, for reproof and for edification, the fact that at the Chicago Fair the Japanese commission found itself hampered by the conventional Western classification which would relegate to "manufactures" what they thought ar-

Decorative Art at the Metropolitan Museum



Metropolitan Museum of Art
LOUIS XIV ROOM LOOKING SOUTH

DECORATIVE ARTS WING

tistic exhibits, until Mr. Halsey Ives cut the Gordian knot by saying: "Send to the Art Building what *you* call art," which they did, with the inspiring results which all visitors to the fair remember.

The opening of this new wing with its collections greatly promotes what is coming to be a primary purpose of the museum, though it was not much considered by its founders. To them the museum was chiefly a permanent salon, a collection as complete as it could be made of easel pictures and of statuary. Now it has become very much more than that. It is becoming a combination, we may say, of the Louvre and the Musée des Arts Décoratifs, a combination of the National Gallery and South Kensington, nay, of these two with the British Museum, apart from the library of "the dome of Bloomsbury." Its collections are more and more made "practical," for the instruction of artisans as well as of those who in modern times have come to arrogate to themselves exclusively the designation of artists. It was the share attributed to the French museums in sharpening the artistic per-

ceptions of the French artisans and artisticizing their productions that stimulated the foundation of South Kensington. To enable the Metropolitan to fulfil that function for the American artisan was doubtless in large part the motive to the importation of Sir Purdon Clarke. At any rate, that function is getting itself fulfilled. The new assemblage of works of industrial art is the most impressive earnest that has been given of its fulfilment. To exhibit together a collection of works in many crafts but of the same style is an educational process for which the exhibition of single and ungrouped objects is far from being an effective substitute. The intelligent craftsman gets from it a far more vivid notion of the possibilities of his own craft and of its effectiveness in its relation to the other crafts which go to make up the sum of a style than he could get from books or prints. The manufacturer who is bent upon improving the acceptableness of his product in competition with that of "abroad" must find in these collections a furtherance which calls for his recognition and support.



Metropolitan Museum of Art

ROOM OF THE REGENCY
AND LOUIS XV
DECORATIVE ARTS WING

Whistler Loan Exhibition

THE WHISTLER LOAN EXHIBITION AT THE METROPOLITAN MUSEUM

THROUGHOUT the month of May a loan exhibition of paintings and pastels by James McNeill Whistler remains on view in the Metropolitan Museum. This exhibition should not be neglected. With the exception of the exhibition in Boston in 1904, brought together by the Copley Society, no such collection has been seen in this country. The Boston exhibition included the artist's etchings, which are omitted in the present show, and bulked larger in quantity. At the Metropolitan the paintings and group of small pastels have been hung without an effect of crowding and



Freer Collection
ANNABEL LEE

Lent by National Gallery
PASTEL BY WHISTLER



Lent by Herbert L. Pratt

THE LITTLE BLUE BONNET
BLUE AND CORAL

BY WHISTLER

are seen to advantage. The walls have been covered with a light mesh to give a neutral background. From the Freer collection and lent by the National Gallery of Art are a number of important works, including three *Nocturnes*, the *Annabel Lee* and the portrait of Mr. Leyland. Frank J. Hecker lends *The Music Room*; John G. Johnson *The Lange Leizen*; Richard A. Canfield lends a group of pastels, the *Comte Robert*; Alfred Atmore Pope, John H. Whittemore, Mrs. Samuel Untermyer, Howard Mansfield, Herbert L. Pratt and H. H. Benedict also contribute generously from their Whistler possessions. From London owners come Arthur Studd's *Symphony in White No. 11: The Little White Girl* and the artist's executrix, Rosalind Bernie Philip's *Grey and Silver, The Thames*. The Brooklyn Institute of Arts and Sciences lends the portrait of Florence Leyland; the Carnegie Institute at Pittsburgh sends the *Arrangement in Black, Portrait of Senor Pablo Sarasate*; the Boston Museum of Fine Arts sends the *Master Smith of Lyme Regis* and the *Little Rose of Lyme Regis*.

Taken together the collection shows Whistler's work as a painter fairly and completely and leaves

Whistler Loan Exhibition



Lent by John G. Johnson

THE LANGE LEIZEN
OF THE SIX MARKS
PURPLE AND ROSE

BY WHISTLER

an unmistakable impression on the visitor of that mastery which has become an accepted commonplace of criticism. In the "Ten o'Clock" the polemic artist has something to say about exhibitions in which the works are spread on view for the "delectation of the bagmen." Here is Whistler in the immortal seat of the scornful producing thrills of delight for all the bagman tribe.

Much nonsense has been devised about Whistler, first, at his prime, in decrying him and later, at his fame, in exalting him. Much nonsense about Whistler was perpetrated by Whistler himself. The Pennells, who are not given to nonsense, in their biography support the thesis that the superficial extravagance of attitude was deliberately assumed in the struggle for artistic survival, that Whistler clung to his personal oddities to avoid being smothered in hostile obscurity. This idea is perhaps a little difficult to accept. It taxes credulity to imagine what would have taken place on this theory if Whistler had at the start been ac-

claimed without dissent. The picture of Whistler going through life with his own particular chip, his butterfly, on his shoulder is too deeply impressed upon us to permit us to imagine that his course would ever have been placid. Like many men of shy and tender temperament he was at least half the time spoiling for a fight. If he seldom found steel worthy of his honorable metal the exercise perhaps sharpened the agility and heightened the deftness of his artistic exploits.

It is somewhat the fashion at present to regard Whistler in two separate aspects, in one of which



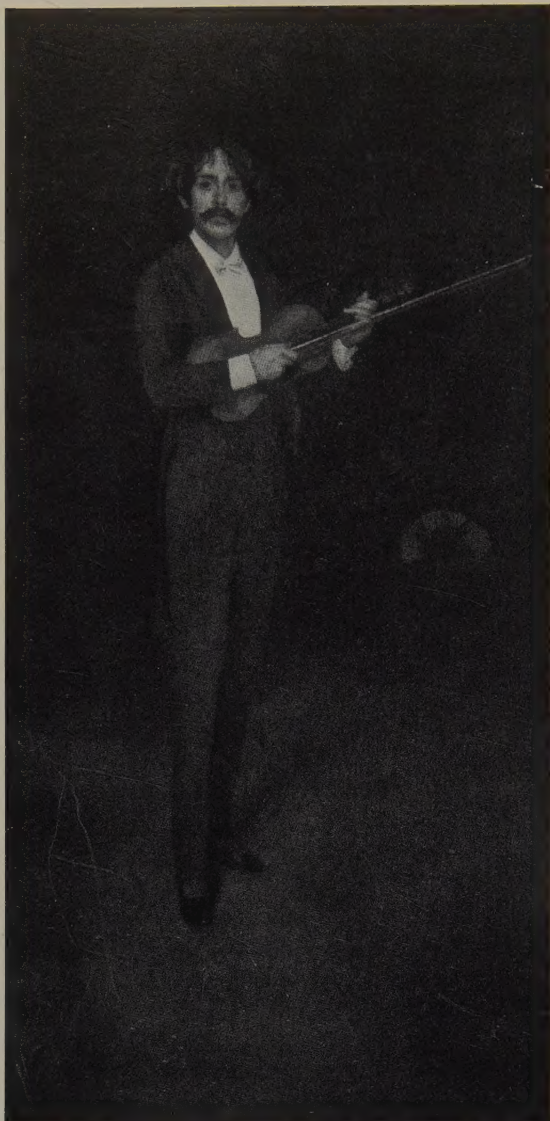
Portrait of F. R. Leyland

Freer Collection, National Gallery

ARRANGEMENT IN BLACK

BY WHISTLER

Whistler Loan Exhibition



Portrait of Pablo Sarasate

ARRANGEMENT IN BLACK

Carnegie Institute

BY WHISTLER

he appears as the painter and etcher and in the other as the erratic wit. This analysis, which has all the advantages of the card catalogue, has further served to allow the candid study of his works apart from his personality. Mr. Max Beerbohm has recently added a third aspect and suggested the separate study of his output as a master of prose. Yet after the opportunity for a serious appreciation of Whistler's work is admitted there is some mischief lurking in continuing to abide by the card-catalogue classification.

Whistler loved to shock the conventionally minded, and he took particular delight in shocking

such of his contemporaries by the use of tried and beautiful conventions which he found elsewhere. There was a positive glee in his bewilderment of the Briton with the good taste of Japan.

Handling color with his brush as few men have ever done he found in the problems of the harmony and unity of each painted canvas a full outlet for his poetic energy and felt no call to the composition of Mrs. Jarley's waxworks on the flat. Yet he who shot so well could also shoot and miss. And here is the mischief, that he is crowned with infallibility, that all his work is too often accepted indiscriminately and made an unwarranted sanction for all manner of extravagances. His name is gravely taken and his polemic flights in theory cited in behalf of paintings whose undelectable aspect, whatever their merits, would assuredly have set his teeth on edge.

This exhibition, then, may serve to dispel some of the nonsense that still hovers around his name, for those who hear of Whistler and what he did and meant—and who to-day does not?—without having much personal acquaintance with the range of his actual performance, and for those who know him as a singular and gracious master and who will here find the record of his achievement in color set down without extenuation and without need of praise.

THE BAGMAN.



Freer Collection

Lent by National Gallery

THE LITTLE LADY SOPHIE OF SOHO
ROSE AND GOLD

BY WHISTLER

LIONEL P. SMYTHE, A.R.A., R.W.S. :
AN APPRECIATION OF HIS
WORK AND METHODS.

ONE of the most important lessons to be learnt by studying the work of Mr. Lionel Smythe is that there is available in the modern world an ample store of material well deserving of the attention of the artist who wishes to be true to the spirit of his own times and yet to avoid the merely commonplace statement of obvious facts. Mr. Smythe proves plainly that a man may be a realist and still retain his poetic sense ; that he can record the life about him faithfully and convincingly and yet miss none of its poetry, none of its imaginative suggestion, and none, certainly, of the beauty that it may happen to possess. He shows us how the painter with a temperament can be inspired by his everyday surroundings and how his æsthetic sympathies can be aroused by incidents which, however trivial and unimportant they may seem to be, appear to him to offer possibilities of pictorial expression.

The value of this lesson lies in its wide applicability. There is at the moment a large class of artists who are evidently under the impression that realism and ugliness are synonymous. They strive, as they think and profess, for truth to Nature, for the absolute realisation of what they see, and in the great majority of cases their sincerity is not to be questioned. But what they do not appreciate is that they are studying not the Nature that is charming in its poetry and simple beauty, but, instead, the crude and debased realities which are the product of a degenerate civilisation.

They see only the ugly side of life, they observe only its squalor and its mean unpicturesqueness, and they struggle with mistaken zeal to represent faithfully this artificial aspect of modern existence. The point that escapes them entirely is that they do not come in contact with Nature at all, but that their whole outlook is centred upon something that perverts her intentions and offends against her principles.

Indeed, realism of the modern type is essentially inartistic and wholly opposed to that true naturalism which should be the aim of every artist worthy of the name. The real Nature is always beautiful, always poetic, always inspiring ; in every phase she appeals to some æsthetic emotion. That she



"SUMMER MORNING"

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(By permission of Robert Dunthorne, Esq.)

would offer to those who follow her and believe in her anything but noble suggestions is incredible ; to claim that she encourages the cult of ugliness or leads the earnest seeker for truth into sordid by-ways and into the blind alleys of vicious decadence is a serious perversion of fact. The realist who understands her knows well enough that she is incapable of any such betrayal of the trust he reposes in her ; he has the fullest confidence in her guidance and in her readiness to give him the assistance he desires.

To establish more definitely the significance of such work as Mr. Lionel Smythe's when compared with that of the men who with far less reason call themselves careful students of Nature, it is worth while pointing out that the painter of familiar scenes need not fear that his pictures will be uninteresting simply because they are quiet and undemonstrative, and do not deal with any dramatic subject. To accuse Mr. Smythe's paintings of lack of interest would be impossible ; they have in the highest degree the interest of delightful sentiment, absolute truth, and exquisite accomplishment. They are the productions of a man who sees with subtlety and who feels strongly the need for tenderness and delicate handling in his treatment of natural facts ; and who has, especially, the courage to make plain assertion of his convictions.

It is really from a want of this kind of courage that the other men who count themselves as realists fail to justify their position as Nature students. Unable to see, as Mr. Smythe does, that in Nature's gentleness and restraint are the fullest evidences of her power, they seek to force from her something which she refuses to give them. They want her to be blatant, noisy, theatrical, to shriek raucously for attention, and to posture grotesquely to draw the notice of the crowd. Because she declines to perform such antics they affect to despise her as tame and without spirit, and they turn from her to find

inspiration in the manners and customs of unnaturally artificial civilisation. As the love of repose is one of the last things that civilisation desires to cultivate, and as natural beauty is one of the first things it destroys, these artists are impelled by the false inspiration they receive into ever-increasing demonstrativeness and into more and more ingenious perversions of taste. They must discover or invent new kinds of ugliness, they must pile one sort of violence on another, if they are to satisfy the clients to whom they appeal, and for whose support they are competing one against the other.

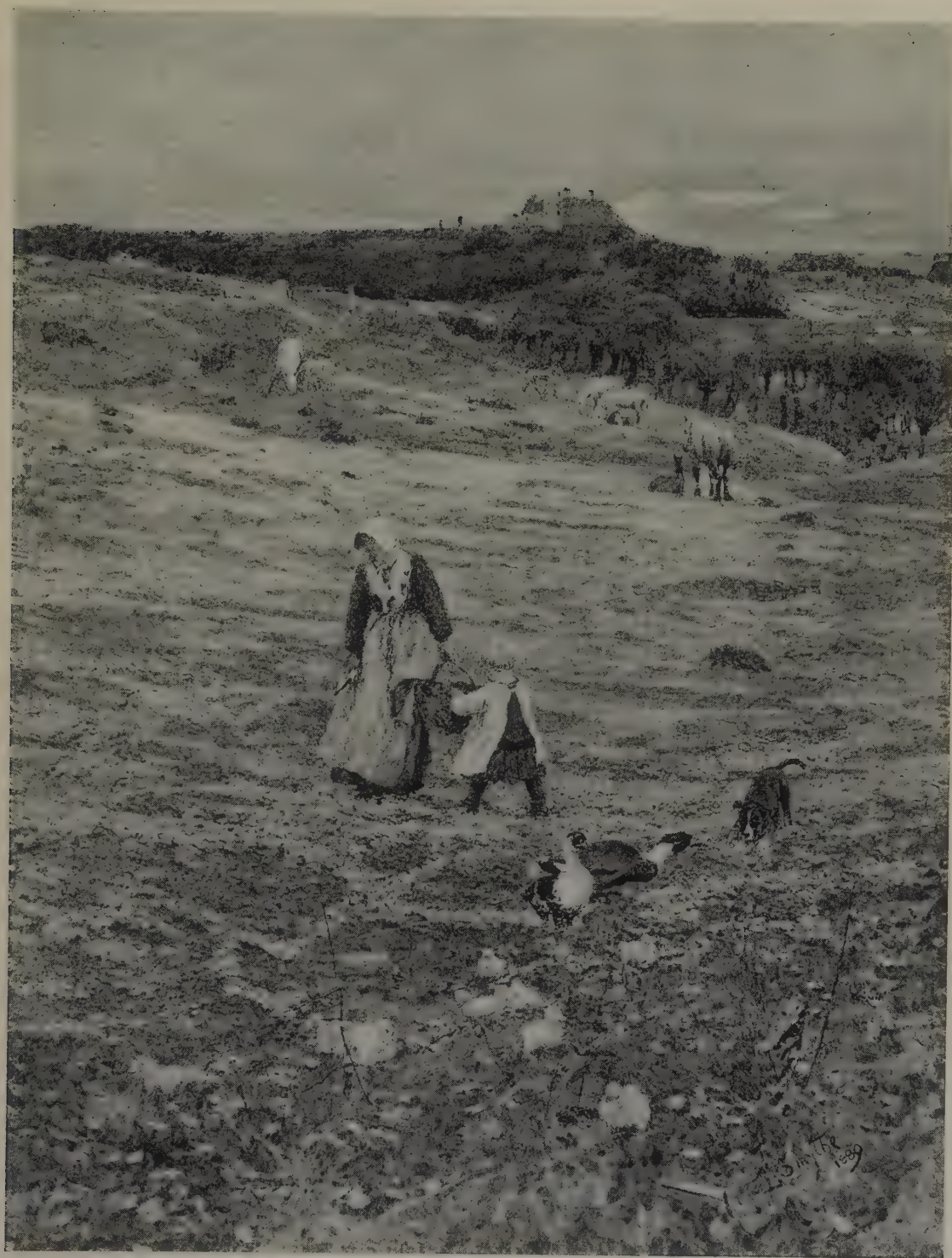
So timid, in fact, have they become, so apprehensive that they may not attain that measure of success which comes to the men who do not hesitate to play down to the popular level, that



"GATHERING DANDELIONS"

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(The property of H. Beaumont, Esq.)



*(In the National Gallery
of British Art, Millbank)*

"GERMINAL." BY LIONEL
P. SMYTHE, A.R.A., R.W.S.

Lionel P. Smythe, A.R.A., R.W.S.

they dare not search for the beauty that is so well within their reach lest they should be accused of weakness and of old-fashioned simplicity. Still less do they dare to admit that there is any virtue in reticence, because such an admission would be, in their view, a deliberate flying in the face of society and an opposition to the creed of the people for whom they cater. Worst of all, they dare not have any convictions save those that are forced upon them by the civilised and degenerate public which has long ceased to look upon Nature as anything but an absurdity, or an impropriety unfit for any place in modern life. Yet these men pose as realists, though day by day they are sinking into more extravagant unreality and straying further from that clean, wholesome truth that is the foundation upon which all sincere art must rest.

There is reason, then, to hold up such an artist as Mr. Smythe as a teacher whose value it would be scarcely possible to over-estimate. His art is the antidote to the poisonous illusions which are affecting so seriously the development of modern artistic practice, and its influence is as welcome as it is important. It provides an answer to the contentions of the sham realist that the effort to be true to Nature involves the persistent study of the unpleasant side of life and a constant straining after sensationalism in the choice and treatment of pictorial motives; and it proves clearly that the love of beauty does not lead a man who has sincerity and strength of character into any evasion of realities.

For, as has been already stated, Mr. Smythe is essentially a student of the plainest possible facts,

—of the commonplaces, indeed, of the particular part of the world in which his lot happens to be cast. He does not paint heroic conventions, he does not construct imaginary scenes which plausibly profess to represent something that may possibly have happened; he gives us what he has actually seen, his real impressions and his own personal observations. The vivid actuality of his work is one of its greatest charms and one of the chief sources of its strength.

But then he takes care to look in the right way at what is before him. He seizes by a sure instinct upon those aspects of his subject which are likely to be pleasantly paintable, and he chooses those which appeal to his selective sense as being most agreeably natural and most wholesomely suggestive. He does not waste his fine powers upon incidents which are neither important in themselves nor capable of being given a setting that makes them interesting. His groups of peasants or fisher-folk, his happy idlers on a sunny beach, his everyday people doing everyday things are dignified and raised into artistic prominence by his management of their surroundings and by his recognition of



"MOTHER AND CHILD"

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(By permission of H. Beaumont, Esq.)



(The property of Charles Winn, Esq.)

"GLEANNING OATS, FRANCE." FROM A WATER-COLOUR
DRAWING BY LIONEL P. SMYTHE, A.R.A., R.W.S.

Lionel P. Smythe, A.R.A., R.W.S.

the conditions under which they appear. Looked at properly the motive, which dramatically may be without any special significance, becomes valuable because it serves to emphasise the spirit of nature and to explain certain natural subtleties of colour or illumination which are fully worthy of being studied and recorded. His intention is to visualise a sentiment, to present a scene which has impressed him in its entirety as being beautiful and paintable; humanity only makes its appearance on the stage as an accessory and because the human interest amplifies that of Nature; because it fits conveniently into a scheme which is concerned with beauty and beauty only.

This is why it is impossible to find in his work—modern as it is in feeling and in its subject-matter—any taint of that debased modernity which is seen so often in the aberrations of those so-called advanced schools of artistic effort. He knows too well how opposed the note of meanness or of sordid actuality in life is to Nature's intention, he sees too clearly how she can beautify even poverty and squalor, to make concessions to a bad fashion or to fall into ignoble tricks of expression. Yet in avoiding sensational ugliness he does not run to the opposite extreme, into impossibilities of idealisation. His peasants are not, like those of Fred Walker, Greek gods in smock-frocks or fairy princesses in rags; they are plain, out-of-door people who are in the landscape because they belong to the soil and are at home in the fields. His fisher-folk are healthy, open-air workers, natural and without self-consciousness, not sea nymphs posing with an eye to picturesque effect; and his bathers

and paddling children are simply frank pleasure-seekers making the best possible use of the summer weather and having a happy time by the sea. They all come into his artistic scheme just as they are, and they please him because they have much of nature's unaffectedness and joy of life.

Such a painting, for example, as the *Gleaning Oats* is typical of his whole attitude in art—an honest, straightforward record, in which there is neither artificial elegance nor overstated uncouthness; but in which there is certainly charm both of feeling and expression. The human interest, both in this and in *The Breeze's Kiss*, is given



"ON THE CLIFFS AT WIMEREUX"

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(The property of H. Beaumont, Esq.)

Lionel P. Smythe, A.R.A., R.W.S.

more prominence than he usually allows to it: but yet both these illustrations are to be considered rather from the landscape standpoint than from that of the figure picture. The figures cannot be dissociated from their surroundings; they are not merely set against a background, but they belong to and form part of a landscape to which they are perfectly related. The same sense of completeness distinguishes that remarkable note of sunlight and breezy atmosphere, *A Summer Morning*, which is wholly delightful in its suggestion of movement and in its brilliant spontaneity.

More often, however, Mr. Smythe makes his pictures landscapes with the figures as comparatively inconspicuous accessories. *Germinal* and *Home* are particularly noteworthy as instances of this side of his production; and others, like *The Old Garden at Wimille*, *On the Cliffs at Wimereux*, *Gathering Dandelions*, *Mother and Child*, and *Bleaching Linen*, *Le Portel*, show a similar intention to keep the human element from intruding sufficiently to divert attention from Nature's picture-making. Even in such subjects as *The Mussel Gatherers*, *Waiting for the Boats*, *Hostages to Fortune*, *Wings of the Wind*, and the two beach

pictures, he has taken more pains to arrive at absolute unity of effect than to tell a story or to illustrate an episode in which the people he has painted might be supposed to be concerned. His love of naturalism is the dominant factor in his art, and it influences him as much in his treatment as in his choice of subjects. He aims at recording the life that he sees about him, but he aims also at recording it exactly as he sees it, with its right sentiment, its right atmosphere, and, above all, with its true balance of essentials. The realism in which he believes is neither half-hearted nor one-sided; it influences every stage of his practice as surely as it determines his point of view and controls the manner of his observation.

Indeed, not many artists who paint figures in combination with landscape strive so consistently to keep all the parts of their pictures in strictly correct relation, and not many attain to such thorough mastery over subtleties of representation. Mr. Smythe stands almost alone in his perception of the way in which the facts of Nature can be used by the artist to convey without exaggeration and without distortion the full quality of her sentiment and the complete measure of her spirit. He



"THE OLD GARDEN AT WIMILLE"

(The property of Miss Clara Thompson)

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

Lionel P. Smythe, A.R.A., R.W.S.



"THE WINGS OF THE WIND"

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(*The property of C. P. Johnson, Esq., J.P.*)



"MUSSEL GATHERERS"

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(*The property of C. P. Johnson, Esq., J.P.*)

Lionel P. Smythe, A.R.A., R.W.S.

is as free from conventions of observation as he is from tricks of handling, and he allows no mannerism to cramp the freedom or to sap the vitality of his art. Breadth and reticence are among the chief characteristics of his work, but they come from perfect adjustment of complex details, and from singularly skilful use of the material which Nature makes available, not from the exclusion from his pictures of everything but a few large and impressive facts. He sees things in a big way, but he is fully conscious of the small matters as well, and quite ready to give them the place that is due to them in his painted records.

Concerning his powers as an executant there is this to be said, that he has a thorough command over both the oil and the water-colour mediums, that he is an admirable draughtsman, and that he possesses a colour-sense that is unusually charming. His use of his materials is always skilful and always free from trickery; he affects neither dashing freedom nor minute precision of handling, but paints broadly, simply and directly, with a touch that is flexible and full of meaning. His work is that of the craftsman who knows what he wants to do and how it should be done, and who is so far sure of himself that he has no desire to imitate the executive devices of anyone else. He paints, in a word, with an individuality that is much to be

commended in the present day, when artists are far too apt to follow fashions in brushwork and to lay on paint in the manner prescribed by this or that school.

His draughtsmanship is both sturdy and elegant; unacademic it certainly is, but it shows no evasion of the little details which make for accuracy and completeness. As an instance of the sensitiveness of his drawing, the hands of the woman in *The Breeze's Kiss* are well worth studying; and as an illustration of the way in which a figure can be made to live and move by expressiveness of draughtsmanship, the woman standing in the foreground of *A Sunny Shore* is not less deserving of consideration. These are notable examples of Mr. Smythe's skill, but in all his pictures not only the figures but also the landscape details are drawn with a sincere appreciation of form and with a feeling for graces of contour that can be admired without reservation.

In his arrangement and treatment of colour effects he is absolutely personal. No other artist at the present time has his power of being at once dainty and brilliant, and of dealing with harmonies that are delicate but yet sumptuous. Mr. Smythe's pictures are always full of colour pitched in a high key and exceptionally luminous, but they never show the smallest trace of garishness, and they



"BLEACHING LINEN, LE PORTEL"

BY LIONEL P. SMYTHE, A.R.A., R.W.S.
(The property of Miss A. M. Thompson)



(The property of Charles Winn, Esq.)

"THE BREEZE'S KISS." FROM A WATER-COLOUR
DRAWING BY LIONEL P. SMYTHE, A.R.A., R.W.S.



“WAITING FOR THE BOATS” BY LIONEL P. SMYTHE, A.R.A., R.W.S.
(*The property of C. P. Johnson, Esq., J.P.*)



“HOSTAGES TO FORTUNE” BY LIONEL P. SMYTHE, A.R.A., R.W.S.
(*The property of C. P. Johnson, Esq., J.P.*)

have a fascinating variety of colour tones. He is a colourist who can use pure pigments frankly and freshly without lapsing into showy prettiness and without missing those tender modulations of tint which add so much to the fascination and the meaning of a well-balanced colour harmony; and he is without an equal in his power of suggesting the silvery beauty and the subtle iridescence of sun-lit atmosphere.

There is another quality in his art which must be heartily welcomed—a sort of youthful enthusiasm that is displayed both in his outlook on the world and in his application of technical processes. As Mr. Smythe was born in 1840, it would not have been surprising if he had acquired that more or less exaggerated sedateness which comes to most artists as the natural consequence of the lapse of years. Time has a way of dulling artistic sensibility in men who are not possessed of a specially responsive temperament; it diminishes their elasticity of mind and makes them more inclined to repeat themselves, and to use over again old ideas, than to seek for the freshness of new motives. But he has not ceased to be receptive, nor has he lost his power of yielding fully to the impressions of the moment; and most surely he has not adopted any stereotyped ways of tran-

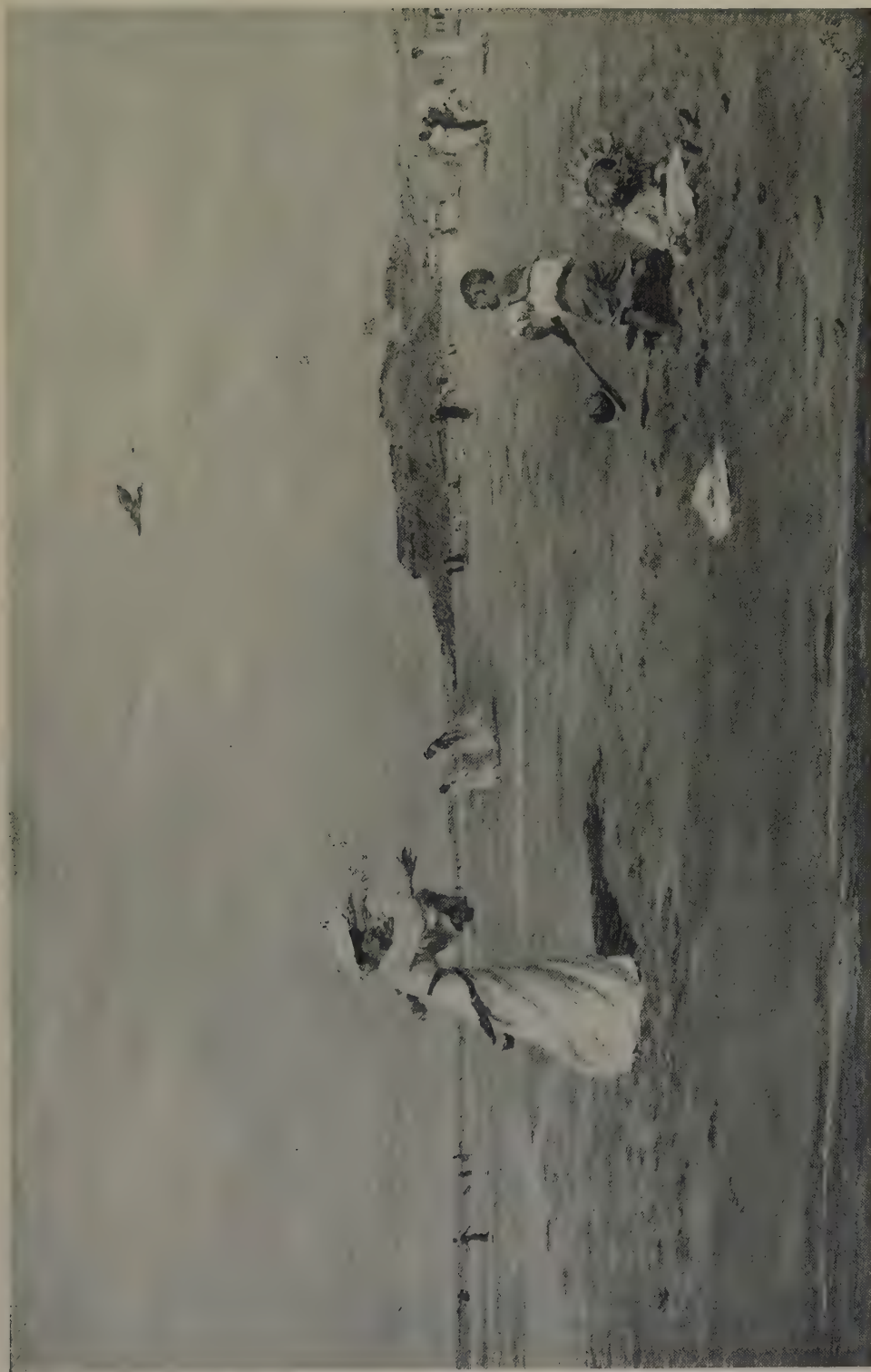
scribing these impressions. Mentally and executive he is as young as ever, as alertly observant and as closely in touch with Nature as he showed himself to be years ago when he was entering upon the career which he has followed so happily. It is a great gift, this capacity to remain young and impressionable, this power to retain enthusiasms which are apt to wane with age because age too often brings disillusionment; and it is a gift which he well knows how to apply.

Certainly he is an artist for whose presence amongst us we have every reason to feel grateful. A man with his fine capacities and his sound convictions, with his vigorous qualities and his clean, healthy æsthetic judgment, sets an example to his contemporaries which is in every way worth following. His independence is stimulating: it encourages other artists, who are in danger of falling under the influence of a mannerism for which there happens to be a vogue, to develop their own personal possibilities and to seek the direction in which they can best express themselves. And he shows them that this direction can easily be found in the simplest and most open representation of every-day life—but life seen sanely and with the eyes of the beauty-worshipper who is in touch with Nature.

A. L. BALDRY.



"ON THE BEACH"



"A SUNNY SHORE"
BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(The property of Wolf Harris, Esq.)

Architectural Gardening—IX.

A RCHITECTURAL GARDENING. —IX. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS.

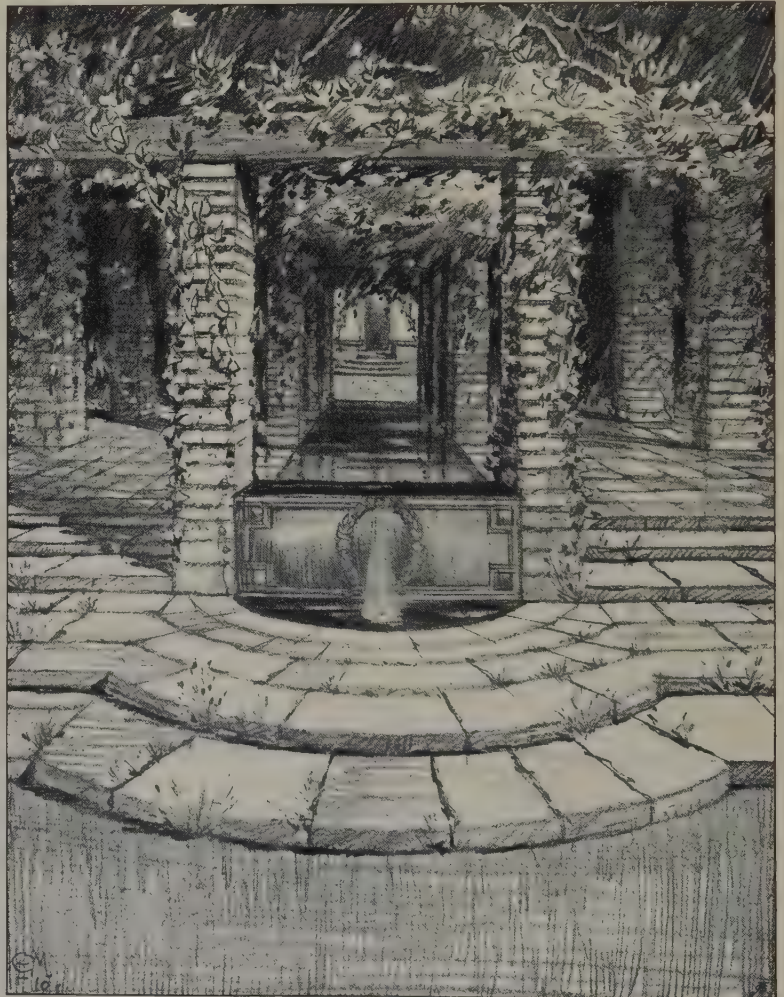
THE Lead Tank and Pergola, illustrated on this page, are modified details of a portion of the Pergola and Lily Pond shown on page 25 of the February number of *THE STUDIO*. Here the materials are again old red brick for the piers with wide joints raked well back, and old ship oak for the beams. It will be seen that the idea, as mentioned in the last article, is a somewhat unusual one, and may be described as a triple pergola. The grouping of the three parts in this way, with the centre one of water, could, by the exercise of a little care and ingenuity in the planting and training of the climbers, be made very attractive and desirable. It would, however, be necessary to watch the growth very carefully, in order to check any tendency to exclude too much light and air from the centre division.

The practical use to which the pool, in a scheme of this kind, could be put is the storage of the overflow from the roof of the house. Instead of being collected in the usual underground tank the water would be stored here and used as required for garden purposes. The pool being midway between the flower gardens and the lawns, it would readily and economically serve the purpose of each, whilst the overflow from the lead tank, as shown in the sketch, would add a point of interest to the lawn.

The Garden Shelter and Lily Pond, illustrated on the opposite page, form part of a scheme of a house and garden

where the water garden occupies a position on the northern boundary of the site. The actual boundary itself is the wood shown in the background of the sketch. The position of this wood in relation to the house determined that of the water garden, as the trees, being thickly planted and of considerable height, formed an excellent screen from the north-west wind, and the wood itself a very pleasant adjunct to the garden.

The plan of the water garden, as a whole, consists of a square of 150 feet, containing the central area of water and flowers. This is divided into two parts with three broad central paths of flagged stone and square-shaped flower-beds on either side of the centre path. The general design and plan of the garden is an essay in Late Seventeenth Century English Architecture, and the principles of that time have been adopted as a basis



LEAD TANK AND PERGOLA. DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.



GARDEN SHELTER AND LILY POND
DESIGNED AND DRAWN BY C. E.
MALLOWS, F.R.I.B.A.

Architectural Gardening—IX.

of proportion. The component parts of the plan are very simple, and consist of the two garden shelters on the north side (the western one is shown in the drawing), with a broad stone path connecting them. The opposite boundary, the southern side, contains a Pergola of coupled Doric columns, running from the north side of the house to the south side of the water garden, which separates this part from the tennis lawn.

The remaining sides of the water garden, the east and west, have the brick wall shown in the sketch as boundaries. The west wall adjoins the kitchen-garden, and serves there a useful purpose by being available for the training of fruit-trees ;

whilst the east wall is the boundary between the gardens and the carriage court of the house.



TOPIARY ARCHWAY

DESIGNED AND DRAWN BY F. L. GRIGGS



FOUNTAIN POOL WITH TOPIARY HEDGES

DESIGNED AND DRAWN BY F. L. GRIGGS



SCHEME FOR A LAWN. DESIGNED
AND DRAWN BY F. L. GRIGGS

Architectural Gardening—IX.

The materials for the garden house would be brick for the walling and oak for the columns and cornices, whilst the roof would be of copper. The walls could well be of old, dark-red brick with old tiles or stone slates for the coping. The whole effect of this subdued colour of red brick and grey oak would form a pleasant contrast with the water, flowers, and paving.

The illustrations on page 188 of a Pool and Fountain and a Topiary archway represent designs for the treatment of clipped yew that are more or less traditional in manner, and not opposed very greatly to the natural growth of the tree. In a previous article, in which examples of this kind of work were given, it was remarked that this last consideration ought to govern any attempts to get architectural or ornamental form in Topiary work. In such cases as that suggested by the scheme for a lawn (p. 189) the growth of the yew might be allowed even greater freedom in the form it takes. These undulating masses in trimmed hedges are very pleasing to the eye, and helpful too in either securing or retaining the reposeful character which a garden, to be thoroughly satisfactory, should first of all possess. The tendency to crowd too many interesting features into a garden, no matter how large, is sure to result in a loss of

breadth and dignity, and consequently the right kind of garden beauty. In this last drawing of a lawn an endeavour has been made to indicate how the right treatment of the fewest possible features is likely to result in the maximum of usefulness and beauty in garden design.

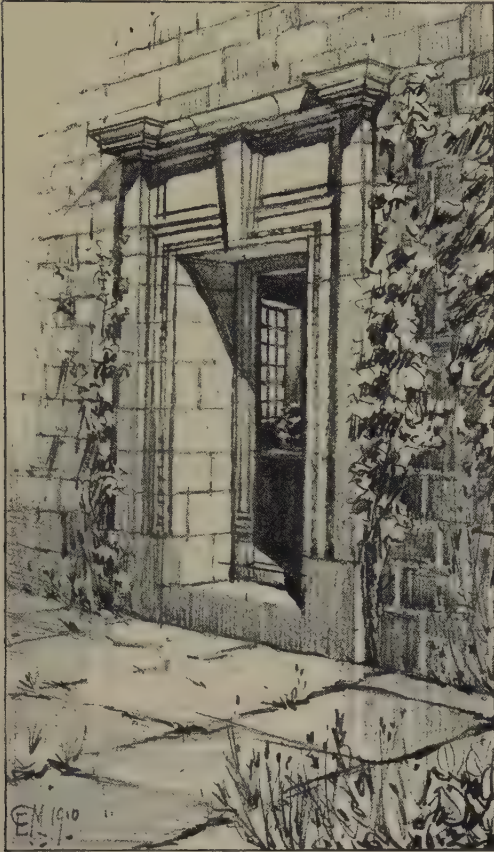
The Yew Walk illustrated on this page shows a method of connecting the flower-garden with the kitchen-garden and yet keeping the purpose of both quite distinct. In this instance the intention is to plan the two gardens together within one large square of two acres. This is divided by four wide grass walks bordered with flowers, each running from the centre of the four sides and meeting in the octagonal garden-house in the centre. This garden-house has arched openings looking down each of the walks, four seats being provided, one in each of the canted sides. These four paths would be the four main parts of the flower-garden, and would be divided from the kitchen-garden by the high yew hedges shown in the sketch. Minor parts of both gardens, where the beautiful and practical would meet together and form interesting pictures, are indicated to the right and left of the sketch. These are openings in the yew hedge (there are eight of them altogether in the design) leading to espalier walks of fruit-trees which divide



YEW WALK BETWEEN KITCHEN GARDENS

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

Pictorial Stencilling



GARDEN DOORWAY DESIGNED AND DRAWN BY
C. E. MALLOWS, F.R.I.B.A.

each of the four quarters of the kitchen-garden into two parts, and these are again divided by paths intersecting the espalier walks in the centre and running at right angles to them. The southern boundary of this portion of the garden scheme would be the lawns, and on the northern boundary would be placed the glass-houses, furnaces, electric-light houses and gardeners' bothies. All these various portions of the garden, useful and beautiful, planned together in this way, would not only be interesting pictorially, but would also tend to the economical working of the whole.

A design for a simple garden doorway is shown on this page. It is based on a note taken years ago from an old Early Seventeenth Century English Renaissance door in stone. Here it is used as the entrance to a flower-room, which would also be used as a place wherein to store the various implements used in tennis, croquet, and other outdoor games.

(The previous articles in this series were published in August, October and December, 1908, March, May, July and September, 1909, and February, 1910.)

P ICTORIAL STENCILLING: SOME EXPERIMENTS AND RE- SULTS. BY HERBERT A. BONE.

ALMOST alone among reproductive processes, Stencil is handiwork from first to last. Speed and uniformity are not its aim, for these are more easily attainable by other means; but by no other process can repetition of design be varied in a like degree. This is the unique quality of stencil, by development of which its scope may be most widely extended; and such expedients to this end as have occurred to me, I here describe, hoping that others may improve on them and carry the craft to a higher level, at least of pictorial expression, than it has yet reached. As a style, no less than a process of decoration, stencil has been so perfected by the late Arthur Silver, by Ingram Taylor, Francis Heron and others, that there may be a tendency to look askance on the pictorial innovation, and a difficulty in accepting its employment for a purpose to which constructive beauty must be subordinate. That very wise and gentle critic, Gleeson White (whose memory we still cherish) said some hard things about pictorial intrusion into decorative design; but he was so just, so broadly sympathetic, that I think he would have agreed to the introduction into pictorial decoration of a convention regulating it by formal means, even though the means be less evident than when more formally applied (that they should be evident when sought goes without saying); and this problem I have long been trying to solve. Decoration is not all formal; among the Italians it was as pictorial as they could make it—so too in the Flemish tapestries; and stencil is a means, not an end. One more apology—for writing of myself and my own work; there is no other way to record experiment.

For pictorial stencilling I prefer Chiaroscuro and Contour, discarding outline as only possible to form by ties, and therefore negative; for using transparent colour, which darkens where it goes, the tie, like an opaque line in a photographic negative, tells light in the print, a pictorial anomaly. Opaque colour on a dark ground certainly leaves the tie dark; but unless grounded with opaque pigment the stencilled surface is of two diverse textures, like flock printing—a quality that is decorative, not pictorial. The delicate stencil pictures of Norman Garstin and Harry Napper, and the bold designs of T. T. Blaylock are opaquely wrought, I admit; and certain effects, like reticulated branches or rigging against sky, call for dark ties; but these

Pictorial Stencilling

are feasible in transparent colour by a method to be presently described.

By a convention I first adopted from the old Arras when designing tapestry, Chiaroscuro serves a double purpose, and so far takes precedence of Contour. It defines form (for the shadow-edge on a partially lighted object, as on the new moon, is contour, obliquely viewed); and also colour, by concentrating local tint in shadow, as though drained from the lighted surface. Strong or rich colours, thus broken by intervening light, are more precious than in large masses; the deep glow in the heart of a pale rose kindles imagination more than a diffused though vivid hue; and this reserve and focus of colour is aptly expressed by stencil, where the shadows lie in the depths of the tracery. The coloured shadow is a formula, but derived from nature and justified by purpose.

For the frieze illustrated on this page (suggested by a part of the old Pilgrims' Way, a level embanked tract bordered by great yews), I cut a series of figures, and independently, a repeating landscape, in stencilling which the figure contours were screened and kept blank by movable silhouettes; the yews were separately silhouetted and stencilled, the sloping bank requiring a fourth set of plates. This process, in repetition, gives a free hand for spacing and redistribution. The subject permits, for all the figures are on the same errand, and there is no reason against their changing company now and again, and re-appearing differently

grouped; and the yews being also free, can be made to divide the frieze into panels of any length, thus adapting it to walls of any plan, with continual variety of combination.

In operation, a paper copy of the landscape is fixed over the canvas stretched upon the table, and upon this the silhouettes of trees and figures are arranged at will. This done, the silhouettes are all pinned down, through register-holes corresponding to those in the stencil plates, the paper background withdrawn, and in its place the landscape plates are worked off, over the silhouettes. The broad tints of the hill-side are brushed without a plate (which their expanse renders unnecessary) around the silhouettes; these, acting as an internal stencil, preserve a white contour against the tinted background, which, by its continuity, regulates the subsequent evolution of the colour-scheme. Where figures are massed, some partly hiding others (as in Fig. 1), the silhouettes are lifted after stencilling the background, note being taken of their register-holes in the canvas, into which they are again pinned in reverse order (see Fig. 2, *a*), those of the nearest underneath, those only partly visible above. Beginning with the last the stencilling proceeds, silhouettes are peeled off and plates substituted (Fig. 2, *b*, *c*, *d*) until the lowest layer is reached, when their contours will be found intact for stencilling in full, the silhouettes having done their work of limiting each plate used over them to such parts as they do not block.



FIG. 1—"COHORS LAETA VIATORUM." STENCILLED PANEL COMPOSED FROM FRIEZE "THE PILGRIMS' WAY"

BY HERBERT A. BONE

Pictorial Stencilling



FIG. 2, ILLUSTRATING COMBINED STENCILLING. IN *a*, THREE SILHOUETTES OF FIGURES (SHOWN IN BLANK FOR SAKE OF EXPOSITION) HAVE BEEN SUPERIMPOSED IN REVERSE ORDER, AND THE FIRST PLATE OF LANDSCAPE WORKED; IN *b*, ONE SILHOUETTE HAS BEEN REMOVED AND THE FIGURE STENCILLED OVER THE OTHER TWO
(For continuation of process see next page)

Theoretically, the silhouettes should overlies the stencils of more distant forms, but in practice the method just described is more expeditious. In this frieze they are connected with the margin, by which their position is registered; but for isolated forms they may be cut quite out, adjusted by their matrix-sheet in register and pinned through for stencilling their surroundings, and when these forms are stencilled the friction of the brush will efface the pin-holes from the canvas; and the matrix forms a stencil for their tint. The system is expansible and applicable, not only to living forms, but to flowers, clouds, shipping—anything mobile; it multiplies indefinitely the power of repetition without reiteration, suggesting fresh, even playful combinations and ideas.

However, there is something to do before this facility is realized; I describe it prematurely, to lighten the tale of drudgery and show the end in view. The first consideration, when several stencils are to be used together, is Register; the next, Distribution of details over the several plates. The first demands utmost precision, the other calculation and system. To make a number of stencils in register I form as many sheets of paper, with one over for the silhouette, into a stack, and on the uppermost set out the dimensions, marking

a series of points along the margin; these are pricked vertically through the stack into the table, and noted identically on every sheet as register-holes. By ruling a fine cross at each point, the holes, when enlarged by wear, can be repaired and accurately re-pricked. The holes in the table should also be marked or the table covered first with white paper, in which they can be recognized; for in pricking fresh holes the grain will often slightly divert the pins and strain the holes in the stencil; and, during the cutting, they are in constant use. A tracing of the design is next laid down over the marked sheet and similarly pricked, the holes being immediately reinforced with adhesive paper. From this the details are transferred piecemeal to the several sheets for cutting.

Analysis of design for distribution over the plates depends upon the subject. For a medley of costume, variable in colour and generally varied in repetition, a system which imperceptibly controls the variation is invaluable; and this I found, again in a modification of tapestry technique, by reducing the range of colours into *gammes* or gamuts, again combining these according to affinity, and yet further reducing their number. In this way almost the whole of the cuttings for these figures were made in three plates, afterwards painted, for

Pictorial Stencilling



FIG. 2, *c* AND *a*, COMBINED STENCILLING: THE PROCESS CONTINUED AND FINISHED. IN *a*, *b* AND *c* THE THREE LANDSCAPE PLATES ARE SEPARATELY SHOWN, BUT IN PRACTICE THE LANDSCAPE STENCILLING IS COMPLETED AT THE FIRST STAGE (FIG. 2 *a*, PAGE 193)

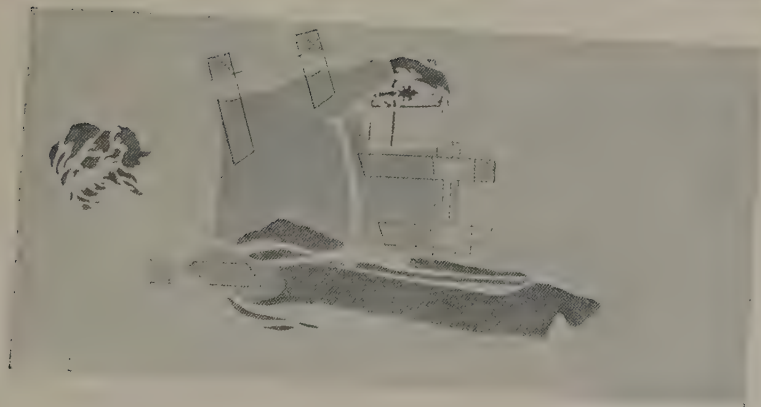
distinctive reference, red, brown and grey (Fig. 3). The first is used for flesh-shadows and all shades of red except flesh-tints, which are grouped with browns and yellows, upon the second, the brown stencil. The grey combines the blue gamuts, purple and green with cool neutrals. Of the landscape plates, two were assigned to foliage (light and shade), the third to trunks, branches and shadows of quarry and chalk banks (Fig. 2, *a*, *b*, *c*). The emphasized anatomy of the great yews occupied two plates and part of the third, in which the foliage is cut (gradated only with the brush); and in the bank below the road the herbage required two, leaving one for roots and earth.

The cutting starts with definition of dominant features by their shadows. After these are traced off upon the first sheet it is laid upon glass, over a dark surface, to show the effect in progress; and with the translation of shading into definite shadow forms (Fig. 4), divided by ties when necessary, the knife becomes sentient, initiating style. These areas of tracery should impart the true character of decorative stencil, though veiled by more apparent purpose, to the whole design; for the richer in decorative quality the shadow work, the more it justifies pictorial use. Tint-spaces are kept open and simple, bridged only where structure demands

by such incidents as a belt or a border, or a reflection in the hollow of a shadow. Tint-stencil without any ties has a beauty of its own, differing from, yet supplementing that of woven line and lace-like enrichment, and this capacity for delicate contrast and harmony is enhanced by partly or wholly filling the spaces with shutters, fitted by flexible attachments to open or close at pleasure.

After cutting flesh-shadows in the first plate their covering tints are thus located on the second; the first being laid over it in register, those edges of shadows which coincide with the contour are slightly scored or indented with the knife upon the lower plate through the openings in the upper; colour is then brushed through, which sinking into the scored lines makes them clearly visible and also produces a proof of the first stencil so far as cut, upon the second.

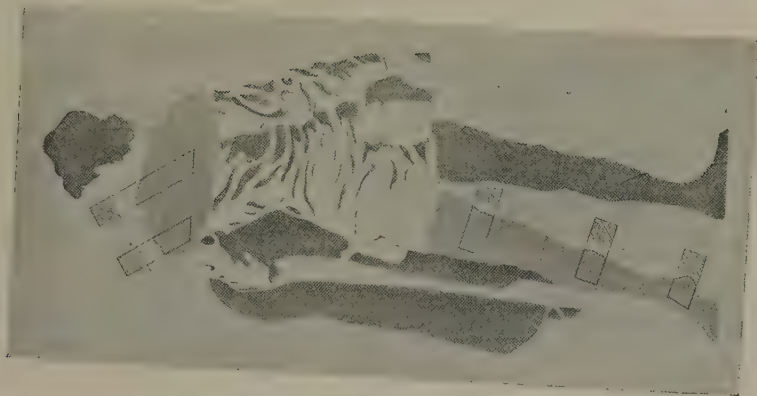
From the tracing, now substituted for the stencil, the entire contour of flesh-tint is transferred together with any shadows that are to be cut in this plate (Figs. 4, 5). These are frequently contiguous to the open tint-spaces, which may be screened by shutters from their stronger tone (Fig. 6). The second sheet, when ready for the knife, is placed on the glass and the tint-spaces cut by the guidance, first of the indented, then of the



a. Red proof.



b. Brown proof.



c. Grey proof.



d. Composite proof.

FIG. 3, *a—d.* PROOFS OF THREE STENCILS IN RED, BROWN, AND GREY, AND COMBINED RESULT. HALF-TINT INDICATES SHUTTERS USED FOR EXCLUDING A PARTICULAR TINT, THEIR ATTACHMENTS BEING SHOWN AS LOCATED UPON THE STENCIL PLATES, TO WHICH THE SHADED ENDS ARE FASTENED

Pictorial Stencilling



FIG. 4—*a* DESIGN; *b*, *c*, *d*, STENCILS MARKED FOR CUTTING BY TRACING FROM *a*, AND CONSECUTIVE PROVING (*b* FROM *d*, FOR BORDER OF HOOD); *e*, SILHOUETTE MARKED FROM PROOF



FIG. 5—*a*, *b*, *c*, STENCILS CONSECUTIVELY MARKED AS IN FIG. 4; *d*, PROOF OF *c* ON *b* FOR COMPLETION (TINT OF CAP); *e*, SILHOUETTE

traced lines, the knife correcting any discrepancies in the latter: the pieces cut out are kept to fit as shutters if required. The shadows on this plate are next cut, registered with knife and brush upon the third, or it may be the first stencil, exactly as before, and the tracing again used to complete their tint contours. Such edges of openings as are to form contact with others yet uncut, must also be scored upon either stencil as required. In scoring tint contour from shadows, the knife must, to reach just under the edge, be a little inclined, or it will travel a hair's-breadth inside it, making the tint space scant and, when proved together, the shadows may project from the contour enough to vex the eye. Conversely, when scoring contact with adjacent forms, the knife should be upright, moving within the edge, so that the openings in the two stencils may just overlap; for the area coloured is fractionally less than that of the opening, and this fine overlapping of boundaries counteracts the diminution on either side, ensuring absolute contact. The smaller the openings, the more they lose, proportionately, in working, and the more important are these seemingly trivial precautions; and when too fine for the brush to enter freely, there is difficulty in forcing colour through them, an additional loss which must be discounted (see Figs. 4, *b*, *c*, 5, *a*); it is not easy to enlarge with-

out crushing and spoiling the clean cut. Long or unsupported ties should be reinforced with thread, moistened and laid down with glue, before they are cut free, and both sides cut *pari passu*; and it is safest to begin any open tracery in the middle, continuing outwards; not cutting anything free until the end, when a few sharp incisions should complete the circuit without risk of sideslips, to repair which involves loss of time and temper.

Proceeding thus, from plate to plate, backwards and forwards, the end is at length reached, and the three stencils comprehend both shadow and tint of every part, so practically doing the work of six (Fig. 7). The next stage is to prove them together, and cut the silhouettes, which may be done consecutively, on the spare sheet provided for the latter. As each plate is laid on this for proving, all boundaries of external contour are scored through, inside the edges, as for making contact with adjacent tints.

Proofs may be made either in oil or water colour (if the latter, the cut edges must first be oiled to make them waterproof); but I prefer oil colour throughout, diluted with petroleum spirit from a sprinkler; the colour and spirit being mixed and beaten, a little at a time, upon a china palette, until the brush is almost dry. Only permanent colours of lesser density are suitable, and of

Pictorial Stencilling

course, no white. In proving, colour should be well brushed up to all edges, and the desirability of shutters ascertained by experimenting with the cuttings reserved.

The proof finished, the plates corrected from it, and the contour cut as scored, the silhouette is free; it is then dressed with oil and turpentine, and when dry, varnished with shellac. The shutters are now attached by tapes, so that when opened they will clear their apertures. To ensure this, the tape is glued, first to the shutter, then to the stencil a little way from the opening, as shown in Figs. 3 and 6; the location of attachments being previously marked as indicated. In Fig. 3, *a*, the lower attachments of the tunic cross that of the border, so that the latter can be screened while the former is being tinted.

Shutters may be either simple or compound

(Fig. 6); and the component sections of the latter attached, either independently, like a pair of gates, or consecutively, like folding doors (Fig. 6 *b*, cloak and throat), where designed for successive gradation. An isolated space may be shielded from surrounding tint by independent shutters overlapping it (Fig. 6 *a*, face), elsewhere meeting edge to edge, each section screening it in turn. The wagoner's right hand in Fig. 8 is thus protected from the tint of his smock frock.

The compound shutter facilitates refined contrast, and that "losing and finding" so dear to painters; by opening either part alternately, now one side, now the other of their boundary is emphasized, or, both open together, the demarcation is fused. It saves continual shifting of plates, and gives freedom in dealing with a surface which can be wholly or partially exposed at will.



FIG. 6—TINT SHUTTERS, SIMPLE AND COMPOUND, ATTACHED TO STENCIL PLATES FOR THE PURPOSE OF SCREENING PARTS FROM SURROUNDING TINTS



FIG. 7—SHOWING PROGRESSIVE WORKING FROM THREE STENCIL PLATES

Pictorial Stencilling



FIG. 8—DETAIL FROM FRIEZE, "THE PILGRIMS' WAY"



FIG. 9—"THE FINDING OF MOSES" STENCIL IN TRANSPARENT COLOUR, THE LIGHTS SCREENED WITH PASTE

Pictorial Stencilling



FIG. 10—LIGHTS WASHED OUT AFTER TINTING

All that remains is to oil and varnish the stencils, like the silhouettes. Thin paper is strengthened by painting, which also serves to define the colour scheme.

To counteract the hard precision of stencil, I rely partly on handling, partly on material. Shadows should not be brought to a hard edge all round, but softened towards the light by gentle beating, and still more, by brushing the tint over them before they are dry. For full definition the action is rather that of lightly scrubbing up to the edge, the brush in either case held upright, and fairly dry. Larger tints are lightly and freely laid with a soft brush, sometimes twirled as it travels over the surface; beating with the truncated end requires a sturdier tool. All brushes need occasional trimming with scissors, to equalize the bristles. For material, not too fine a web; a stout unbleached household linen gives better results than a better stuff; for the slight irregularities and nap raised by the brush suggest texture and atmosphere.

In subsequent attempts to stencil other than decorative subjects I was baffled by the difficulty of freely representing isolated lights without opaque colour, until it struck me to

utilise the natural antagonism of oil and water, and protect them from the action of oil-colour by something soluble in water. Through a stencil (cut in tinted paper with white beneath to show them up), the lights were brushed with photographic mounting paste, thinned with water and sparingly applied. Removing the stencil, surrounding tints were then worked freely over all, and a wet sponge easily dissolving the paste without affecting the oil colour left them quite clear, and when dry ready to receive

their tints through the same plate. The process answers perfectly on paper (hand made "Not"), strained as for water-colour; on unprimed linen the discoloured paste is not so easily washed out. Cold water must be used, as warm brings the size out of the paper and with it the colour. The prints of the Italian lake-boat and the crocodile (Figs. 9, 10, and 11), could not have been otherwise produced with full capacity for variation of effect. This method is equally available for contrasting isolated tints, however antagonistic to their environment, and for varying composition or chiaroscuro, any tint-space being practically con-



FIG. 10a—PLAN OF TINT SHUTTERS WITH ATTACHMENTS, AS EMPLOYED FOR THE CROCODILE STENCIL



FIG. 11—"OH CHE TRANQUILLO MAR, OH CHE CHIARE ONDE:"

TRANSPARENT STENCILLING WITH PASTE-SCREENED LIGHTS

vertible into a silhouette, and any tracery into dark reticulation, the tie-forms remaining when the spaces they enclose are washed clear. It thus doubles the value of all cutting, giving it either a positive or negative use, and in conjunction with the shutter system of tinting (Fig. 10a) opens up fresh possibilities for the future vogue of stencil. H. A. B.

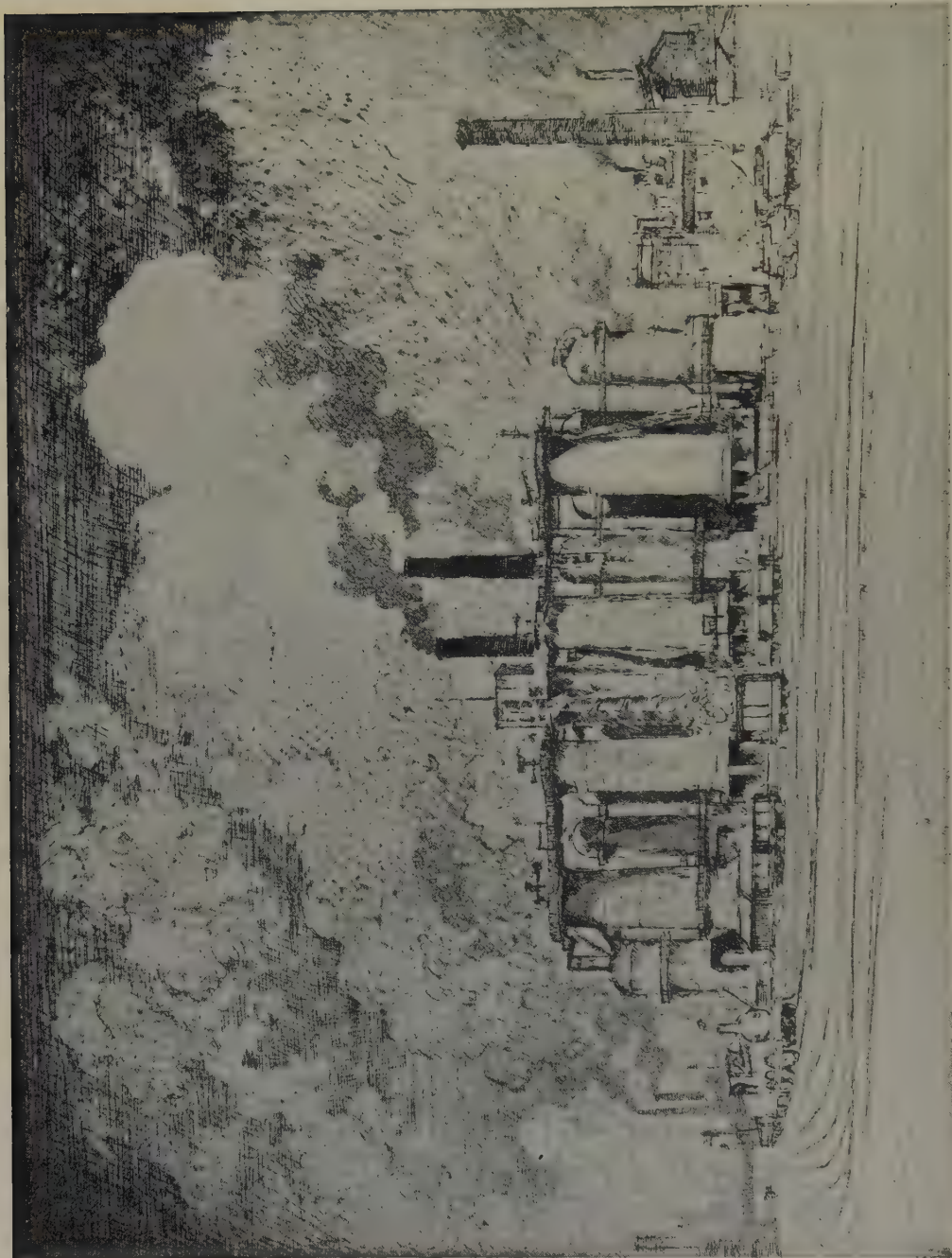
The exhibitions to be held in Rome next year, in commemoration of the fiftieth anniversary of the proclamation of the unity of Italy, will consist of an International Art Exhibition and an International Exhibition of Architecture. In connection with the former, prizes amounting to a total of 200,000 lire (about £8,000) will be awarded, the bulk being allotted to paintings and sculpture, while about £400 will be set aside for engravings, lithographs, etc., and a similar sum for critical essays on the exhibition. In connection with the exhibition of Architecture two important competitions have been decided on—one national, the other international. The latter, open only to architects and builders of other countries than Italy, and having for its subject the building and complete equipment of a modern house, will carry with it three prizes of 150,000 lire, 100,000 lire, and 50,000 lire respectively (£6,000, £4,000 and £2,000). Full particulars of the two exhibitions and of the competitions may be obtained from the Exhibition Branch of the Board of Trade, Queen Anne's Chambers, Westminster, or from the Presidenza del Comitato per le Festi Commemorative del 1911, 11, Piazza Venezia, Rome.

A NEW SERIES OF ENGLISH ETCHINGS BY MR. JOSEPH PENNELL.

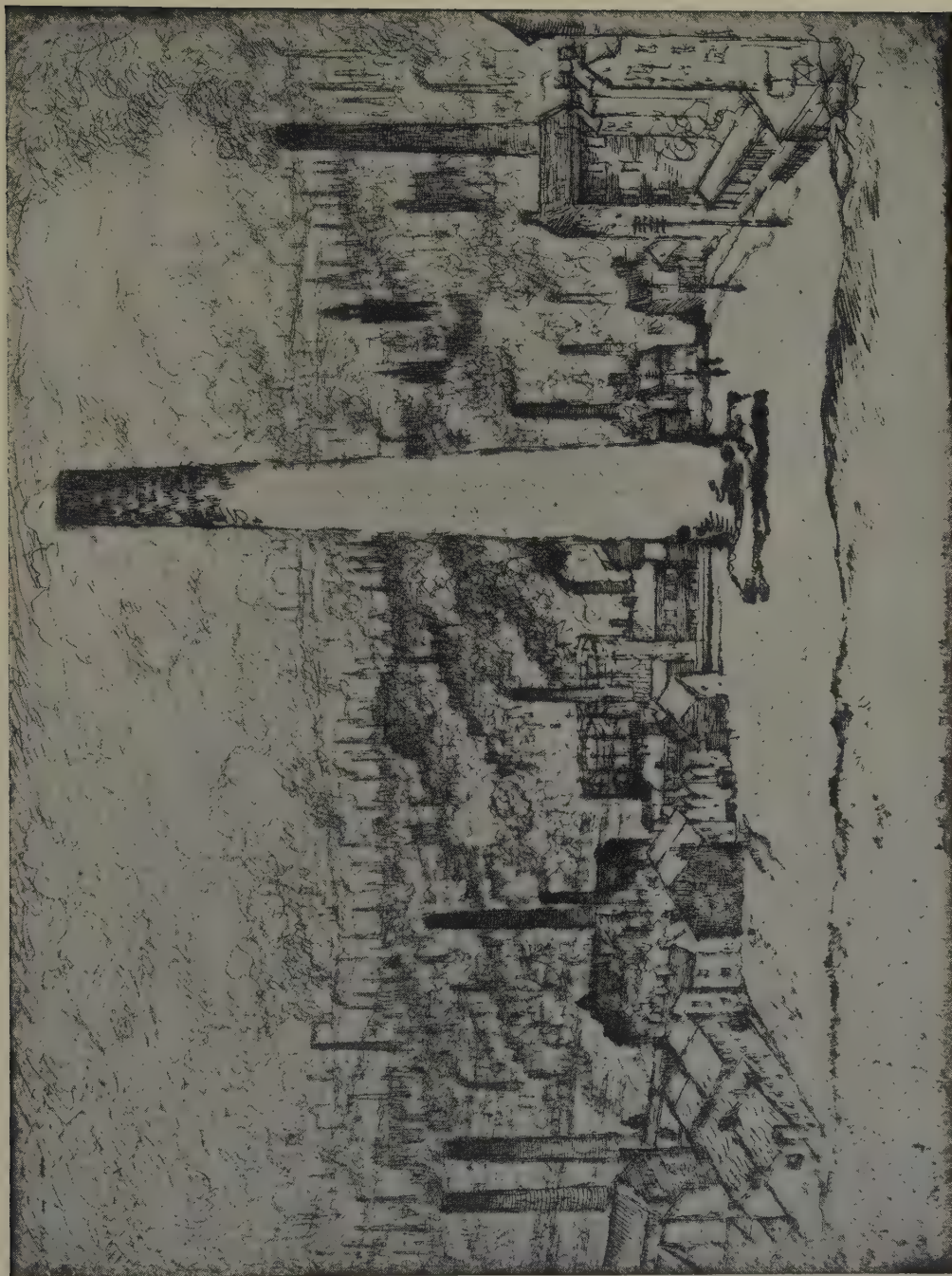
APART from his acknowledged mastery of the needle, it must surely be conceded to Mr. Joseph Pennell that he is one of the most indefatigable workers of the present day. It seems but yesterday that he brought back from America that remarkable series of plates in which he has recorded his impressions of the great industrial centres of that country where human energy is concentrated upon the production of coal, oil, and steel; and yet in the brief interval he has, besides sundry essays in mezzotint and aquatint, executed a new set of plates on the lines of the American set, but with subjects chosen from the manufacturing towns of England. This new series, from which we have, by permission of the artist, been enabled to reproduce three typical plates, comprises in all some fifteen or sixteen subjects, vividly portraying the physiognomy of Leeds, Bradford, Sheffield, Wolverhampton, and Birmingham. Collectively they form an exceedingly interesting companion to the American set, not only on account of the kinship of *motif* they exhibit, but especially because in them we discern once more that gift of the artist to which reference was made by Dr. Singer when writing in these pages on the American plates last June—the gift of seeing beauty where the world at large is unable to discover anything beyond the commonplace.



"THE GREAT CHIMNEY, SHEFFIELD"
FROM THE ETCHING BY JOSEPH PENNELL



"THE GREAT WHITE CLOUD, LEEDS"
FROM THE ETCHING BY JOSEPH PENNELL



“THE GREAT STACK, BRADFORD”
FROM THE ETCHING BY JOSEPH PENNELL

Recent Work by Mr. Cayley Robinson



"THE BRIDGE"

BY CAYLEY ROBINSON

SOME RECENT WORK OF MR. CAYLEY ROBINSON. BY T. MARTIN WOOD.

IN the Carfax Gallery a year ago a room was hung entirely with the pictures of Mr. Cayley Robinson, and one realized above everything in connection with the artist's work, that he was constructing in it a haunted region. Even in his more everyday subjects—groups of children by the fire—the significance of the picture seems not to lie in the scene, but the feeling that the fates themselves are concealed — that something is portending. The figures seem to be standing at the margin of an imaginary world, without passing into it, and a knowledge of destiny is seen in their eyes. In the picture *The Two Sisters* all the figures look as if they felt that they were watched by some

invisible watcher. This kind of art is content to appeal by the forces which belong to painting; it does not encroach on literary fields, and the simplicity, the sometimes almost empty-sounding titles are useful in saving those who are always confounding the province of painting with that of literature. It is quite common for people to speak as if all ideas that can be conveyed in words are literary ideas. All ideas are, in a sense, literary, but the subjective world as much as the objective one belongs to painting.

No one will dispute this artist's sense of design,

though they may feel it to be limited, and mark its repetitions, but even in this they will be aware more of the insistence on certain moods than exhaustion of invention. The artist prefers that a dignified architectural sense of drawing should



"THE ROMAN LEGIONARIES"

BY CAYLEY ROBINSON

Recent Work by Mr. Cayley Robinson



"THE TWO SISTERS"

BY CAYLEY ROBINSON

override more sensuous elements. And for these unpliant figures of his he may contend that they

down to reality, his strong sense of the mystery that is behind everything is the more apparent,

are born to subscribe to the convention in which he is expressing himself.

Mr. Cayley Robinson's work is of that strongly personal type that warns you away or draws you near. Mr. Lewis Hind once analysed its motives with so much sympathy and intuition in *THE STUDIO* that we can but direct our readers' attention to the progress which the gifted artist is making; acquiring more power to express that curious, twilight sphere in which he seems to discover his most significant subjects. Perhaps when he touches the simplest themes, comes



"THE FAREWELL"

BY CAYLEY ROBINSON

Recent Work by Mr. Cayley Robinson

and certainly as his craft increases in perfection, the unseen element which gives to it its peculiar meaning is the more clearly to be felt.

When Maeterlinck's "Blue Bird" was brought to England the question immediately arose as to how this delicate, whimsical, mystical fairy-tale, in which the fairies are the spirits of every-day things, was to be carried across the footlights among the stage carpentry and the artifice of the stage atmosphere without losing its own peculiar fragrant atmosphere. The play was wholly *atmosphere*, like all the rest of Maeterlinck's works, outer things only counting as symbols, as the expression of the inner forces with which the author is concerned. Maeterlinck's world to me is not Mr. Cayley Robinson's world, and yet, perhaps, among English artists Mr. Cayley Robinson has, with a medium more difficult than writing, drawn to the very

threshold of the regions of the sub-conscious where Reason has to confess herself at sea. Things can only be hinted at in the plastic arts which can be boldly expressed in words, for words are colourless, taking the colour of their purpose, of the scheme to which they are applied. But in painting there has to be the compromise at every step between its own very definite and material symbol and the indefinite feelings to which these are to give us the key. Its outer symbols can only come into relation with a given mood when the artist creates in that mood. Then tables and chairs and cotton dresses, all of this world, all objective, become of another world, personal, immaterial and subjective. And no one knows how, certainly not the artist. And no one knows that this wonderful transmutation has happened if their own feelings do not give them the key. Or they may be aware that



DESIGN FOR THE FOREST SCENE IN "THE BLUE-BIRD" (ACT III., SCENE I)

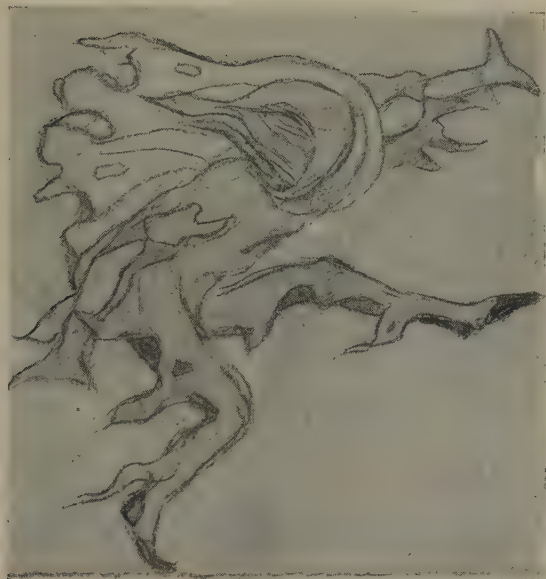
BY CAYLEY ROBINSON



SKETCH IN OILS FOR "A SUMMER EVENING." BY CAYLEY ROBINSON.

(By permission of Messrs. Curfax & Co.)

Recent Work by Mr. Cayley Robinson



"RAGS" ("THE BLUE BIRD," ACT I.)

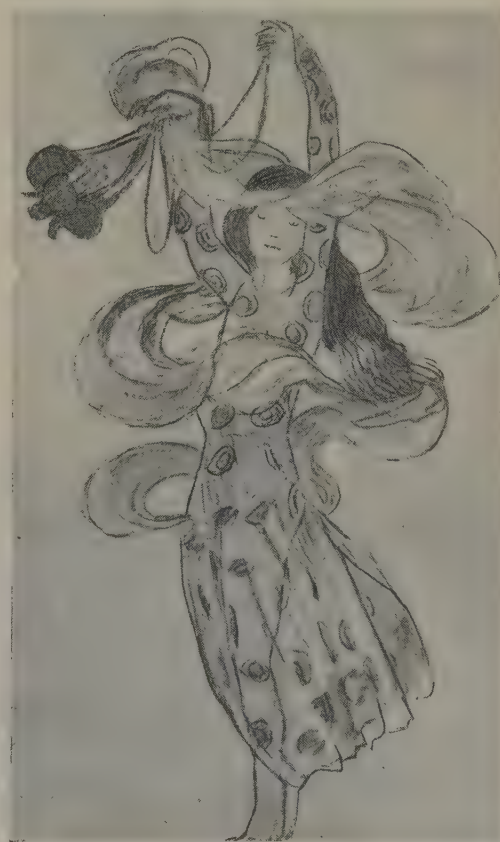
BY CAYLEY ROBINSON

something has happened, that a curious atmosphere has been projected, without being in sympathy. They may know it by the fact that here is creation and suggestion, antagonistic to their own nature and desire. Even from that standpoint they are judges of the success of the creation, and, as admission of its power to affect them, even their antagonism is the finest of compliments to the artist. For all we know, though there is no reason to believe it, Mr. Cayley Robinson's own temperament may be antagonistic to Maeterlinck's, but at least they have both pressed further than other people into the unknown regions—and it is there that they meet. In the "Blue Bird" they have abandoned their separate arts to feel and think in another art, the most material, frivolous, objective of all the arts—the art of the stage; and the craft of it—stage-craft. It is true that the stage is, above all other realms, the realm of pure illusion, that here the senses must be cheated at every moment, that in this art reality itself, the conveyance of the simplest realism, is the greatest of all illusions. But when again in this reality we have not to find the outward world, but the inward one of thought, we get some idea of the impossibility of the task that was undertaken at the Haymarket. And despite its extraordinary success as an effort, was it an effort, after all, to achieve the impossible? Can the stage ever be the vehicle of *presentiments* and apprehensions instead of deeds? But there is also the question whether the life of all the arts in the future will not depend upon their ability to

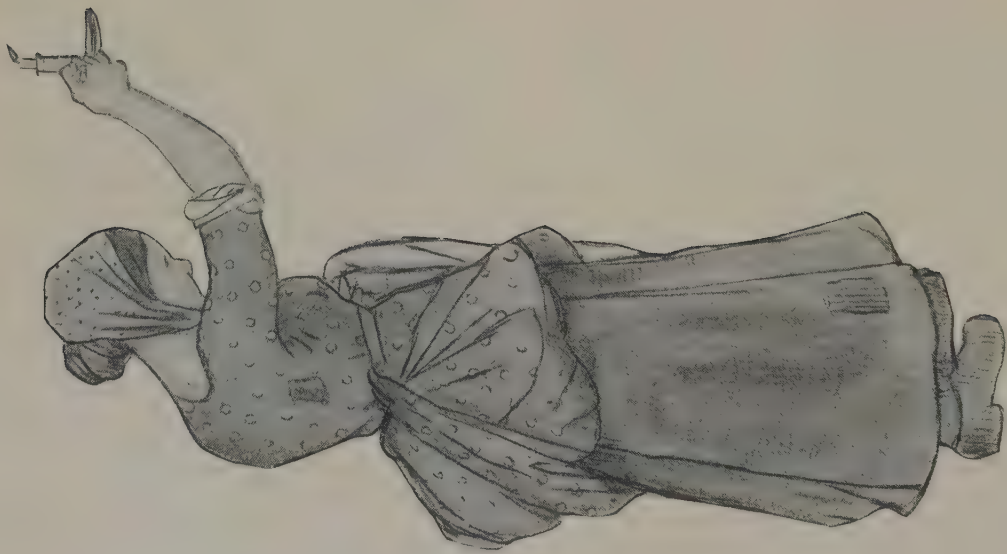
encounter and interpret secrets of the psychic planes that are only now coming to the surface. If this is so, the production of "The Blue Bird," simple, humorous, unambitious in other ways as it is, will remain one of the most significant movements in the history of the modern drama. And as a souvenir of this movement, the slight sketches, the suggestions of design by which Mr. Cayley Robinson came to assist in the reconstruction of so fantastic a drama, have an interest and an importance which sufficiently warrant their inclusion in this paper on his recent work.

Some *dramatis personæ* in "The Blue Bird" are the spirits of ordinary things. There are, of course, people for whom everything has not a spirit of its own, but they would probably make exception in favour of such a thing as a Perfume of the Night. Even for the most unimaginative the night is haunted. Estimate of an artist, however, is to be taken in the revelations of his art about an unimpressive thing, and always, of course, it is the spirit of a thing that is rendered when a painting of it is a success.

T. M. W.



DESIGN FOR ONE OF THE "PERFUMES OF THE NIGHT".
("THE BLUE BIRD," ACT V.) BY CAYLEY ROBINSON

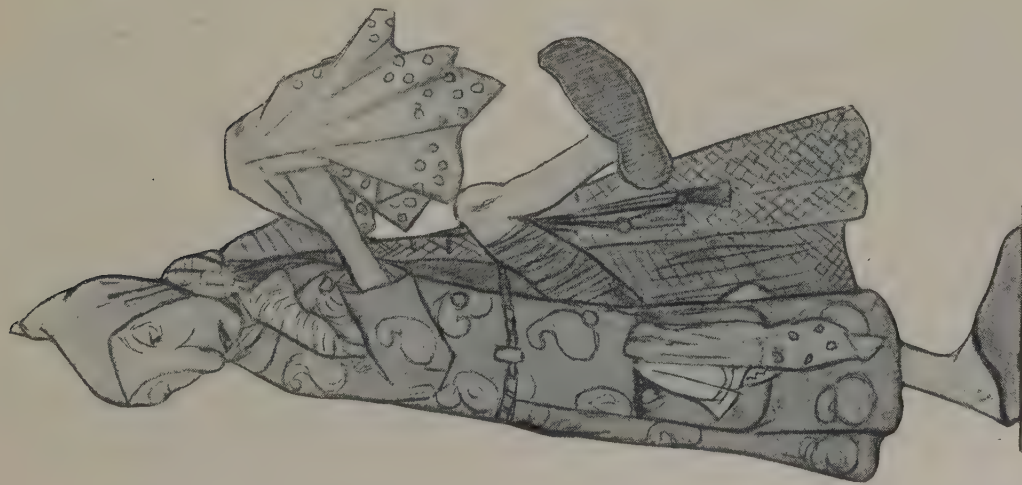


"Mummy Tyl" (Acts I. and V.)



"Neighbour Berlingot and her little Daughter" (Act V., Scene 2)

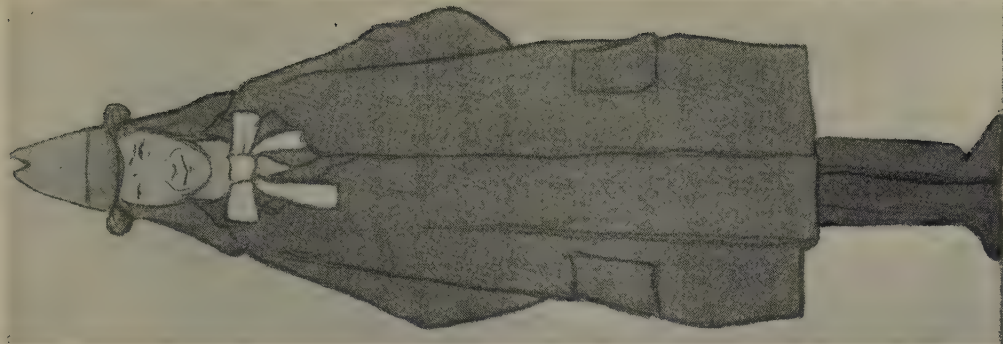
SOME COSTUME DESIGNS FOR "THE BLUE BIRD." BY CAVLEY ROBINSON



"Cold in the Head"



"The Oak" (Act III., Scene 1)



"The Poplar" (Act III., Scene 1)

SOME COSTUME DESIGNS FOR "THE BLUE BIRD." BY CAYLEY ROBINSON

Recent Work by Mr. Cayley Robinson



"GAFFER TYL AND GRANNY TYL" ("THE BLUE BIRD," ACT II., SCENE 2)

BY CAYLEY ROBINSON



SCENE DESIGN FOR "THE BLUE BIRD" (ACT VI., SCENE I, "THE LEAVE TAKING")

BY CAYLEY ROBINSON

Recent Designs in Domestic Architecture



"BREAD" ("THE BLUE BIRD") BY CAYLEY ROBINSON

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

SIR GEORGE FRAMPTON'S new house in St. John's Wood represents the fulfilment of a long-cherished plan of building for himself a residence in which he could embody his own ideas of con-

struction and decoration. He was fortunate enough to find an admirable site on the western slope of Carlton Hill, in the seclusion of a neighbourhood of large gardens, although within a hundred yards or so of the great thoroughfare of Maida Vale. Here, set amid lawns and flower beds, stood, until last year, a Mid-Victorian suburban house of a commonplace and ugly type, and on the foundation and core of this house Sir George has reared his own. His ideal was not a so-called "artistic" house, but a house that an artist would like to live in, and that he has achieved his aim is proved by the combination of simplicity and practical usefulness shown in the charming rooms and workmanlike studios at Carlton Hill.

The new house shows, naturally, in numberless details, the impress of the mind of the original and gifted artist by whom it was projected. Although little of Sir George's actual handiwork is to be seen except in the studio, every room shows something of his individuality, something that marks the house as his and that of no other artist. The visitor entering by the oak door, reached by steps of red brick, passes through a small outer hall



SIR GEORGE FRAMPTON'S HOUSE AT ST. JOHN'S WOOD

Recent Designs in Domestic Architecture



TWO VIEWS OF SIR GEORGE FRAMPTON'S STUDIO (THE TOP ONE SHOWING THE "PETER PAN" GROUP)

Recent Designs in Domestic Architecture



DRAWING ROOM IN SIR GEORGE FRAMPTON'S HOUSE



LADY FRAMPTON'S STUDIO

Recent Designs in Domestic Architecture



TWO VIEWS OF THE INNER HALL OF SIR GEORGE FRAMPTON'S HOUSE

Recent Designs in Domestic Architecture

hung with a very early Morris paper, into the hall proper, a spacious and beautiful room, in the colour scheme of which white predominates, and from which access can be gained to every part of the house. From the hall the drawing room, long and finely proportioned, opens directly through white, glass-panelled doors. The drawing-room, with its pictures and furniture of many styles and periods, is a triumph of arrangement of which Sir George and Lady Frampton may be proud. The elements, although individually beautiful, are of the most diverse nature, but all seem here in complete harmony, with nothing jarring and nothing out of its place. The elegant mantelpiece of marble, a characteristic design of Sir George Frampton's, is adorned by, among other things, two charming little models by Mr. Alfred Gilbert, whose work is also seen in other bronzes placed in the niches in the wall on either side of the entrance doors. There is another Frampton mantelpiece in the green walled dining-room, designed to harmonise with the large mirror in a frame of dull gold that surmounts it, a mirror that formerly belonged to Ford Madox Brown. An ante-room with pictures on the walls by Mr. Alfred East, Mr. W. L. Wyllie, Mr. Seymour Lucas, Mr. C. H. Shannon, Mr. P. W. Steer and others, leads to Lady Frampton's studio, a perfect painting room in which comfort and utility are happily combined. The floor is covered with the carpet from the studio of Leighton, and among the pictures on the walls are the artist's *Bluebells* and other studies of child-life and portraiture, and many of those admirable

sketches of landscape in which Lady Frampton's art is seen in one of its best phases.

Sir George's studio is on the east side of the house, and of course on the ground floor, with convenient access to the road by large double doors. It is perfectly lighted and of great extent, but with no pretence of adornment. The studio is literally a workshop designed by and for the use of a workman who is a master of his craft, and for this purpose it is in every way excellent. Just now it contains several works in progress, including the model for Edinburgh of the statue of the



GARDENS AT MANNHEIM

DESIGNED BY PROF. PAUL SCHULTZE-NAUMBURG

Recent Designs in Domestic Architecture



DR. DISCHLER'S HOUSE AT SWINEMÜNDE

PROF. PAUL SCHULTZE-NAUMBURG, ARCHITECT

late Lord Linlithgow, and another of the memorial to the late Lord Nunburnholme. The group and figure of a boy shown in one of the illustrations that accompany these notes are models in progress for a bronze group of Peter Pan calling forth with the notes of his pipe the little fairy people that live among the gnarled roots of the trees. The

bronze, which promises to be a work of exceptional interest, will probably be placed in Kensington Gardens, in a bay of the Long Water.

Professor Paul Schultze-Naumburg, who some years ago had his circle of admirers as a painter, is now one of the busiest architects and interior decorators in Germany. He has contributed much to the correction of taste by fighting against the confusion of style caused by thoughtless imitation. He is convinced that individualism in house-building and house-furnishing must mean first of all practicability and that practicability is identical, or, at all events, compatible with comfort and beauty. When he builds a castle or a villa, his first considerations are the requirements of the occupier—the walls must grow round the man as the shell grows round the snail. He carefully avoids unnecessary ornaments, every part must have its logical meaning. He is not at all anxious about



DR. JÜTZLER'S HOUSE AT SCHOPFHEIM

PROF. PAUL SCHULTZE-NAUMBURG, ARCHITECT

Recent Designs in Domestic Architecture



ROOM IN A DRESDEN HOUSE. DESIGNED BY PROF. PAUL SCHULTZE-NAUMBURG

expresses the wish to mark out the house unobtrusively as a country mansion. The situation on the slope of a hill has in no way cramped proportions. The sameness and symmetrical spacing of the windows with their setting of green shutters, the comfortable terrace extending along the ground floor, clearly denote that the keynote of the inside treatment is breadth and simplicity. The two gardens at Mannheim represent Professor Schultze-Naumburg's idea that garden-designing must coincide with the humanising of nature. The straight walks, the flower-

new forms; these come naturally, he thinks, by making use of new technical and hygienic improvements. Wherever he is reproached for imitating, he can always prove that practical considerations have led to-day to the same results as in former days. The houses we reproduce show his character as an architect. The house at Swinemünde, in Pomerania, with its low sloping red tile roof, is a distinct adaptation of the fisherman-cottage of that Northern district. Yet the architect has understood how to combine respect for local traditions with a full sense of the modern requirements of the cultivated citizen. The country-house at Schopfheim in Baden breathes the sense of purity and of discreet elegance which marked the days of Goethe. It is at once reposeful and dignified. There are some modest classical reminiscences at the entrance part of the façade and the homely turret in the centre of the slate roofs

beds, trees, hedges and pools show that his idea by no means implies a soulless coercion of nature. His walks with their long perspective, his pavilions, pergolas, arbours, trellis and seats recall the style in vogue a century ago. His interior decorations also show his preference for the simple Empire style and its German offspring the Biedermeier. The



ROOM IN A DRESDEN HOUSE. DESIGNED BY PROF. PAUL SCHULTZE-NAUMBURG

Studio-Talk

to his consummate talent in delineating animals, and in particular those of the feline tribe, which seem to have had a special attraction for him.

A well-known critic has pointed out that the Royal Society of Painter-Etchers and Engravers is losing touch with the more autographic use of the needle, which, as its title implies, the Society was originated to encourage. Certainly there was, in the exhibition just closed, a preponderance of plates laboured up to the effect of cabinet pictures. The exhibition walls themselves are the temptation to this perhaps—the necessity of making an etching impressive to the uncritical visitor who wants to buy a print. To count on the science of printing is part of the etcher's craft, and in such a case as Mr. East's work his methods have advanced the art into a wider field. But in the prints of less accomplished artists a good deal of superficial effectiveness is obtained which will not stand looking into. Their work could not exist, as, for instance, Col. Goff's work can, on the merit of the actual line work entirely. Indeed, in such a plate as *Canal Castello, Venice*, by that artist, we would have preferred the lines without tone on the paper at all. Perhaps there was nothing else to touch Mr. Frank Short's beautiful line work in this show. To say that a certain work makes an exhibition memorable, is to say something that has been said a great many times in notices of exhibitions. Yet if this was ever true, it is so again in the case of Mr. Short's plates *The Strand Gate, Winchelsea*, and *Church Street, Whitstable*. Miss Margaret Kemp-Welch was an attractive contributor this year, and Miss Illingworth, too, in her *Rothenburg, Bavaria*. Mr. George Gascoyne's results are rather reminiscent sometimes of another art—wood engraving. But this is simply an effect perhaps quite unconsciously attained. Mr. A. Hartley's *The Bridge* and other plates, M. Eugène Béjot's *Le Port St. Nicholas, The Sheep Fold*, by Mr. Luke Taylor, *St. Andrew's*, by Mr. J. A. Ness, *Quai Montebello*, by Mons. T. François Simon, called attention to themselves among other characteristic work by Sir Charles Holroyd, Sir J. C. Robinson, Messrs. Charles J. Watson, Martin Hardie, R. Spence, E. M. Synge, W. Monk, C. O. Murray, and others.

The Women's International Art Club's Exhibition at the Grafton Galleries was a great success this year. The galleries are always so well filled that detailed reference is impossible here, but the Society is greatly to be congratulated on the high

standard of the work shown on the walls, considering the quantity admitted. We remember the *Portrait of Mrs. Z.*, by M. von Eickhof-Reitzenstein, two or three paintings by Bessie MacNicol; the *Portrait of Mrs. King*, by Ethel Wright; *Orchard in Stirling*, by Elise Thompson; *The Harvest*, by Lily Defries; *Red Tulips*, by J. C. Herbert; *Barred Clouds*, E. M. Lister, *Brittany Poplars*, by Maud J. Button; the pictures of Mrs. Dods-Withers, Mrs. A. L. Swynnerton, and Mrs. Borough Johnson; coloured woodcuts by M. M. White; illustrations by Gertrude Lees, also by M. V. Wheelhouse, and in the crafts' section the work of Bertha L. Goff, Ethel Virtue, Alice Kinhead, and E. C. Woodward. It was an inspiration to exhibit Mary Beale's portrait of herself in her studio. She was the first woman portrait painter of note in England (1632—1697).

At the Baillie Galleries the very interesting talent of the late J. Langton Barnard was exhibited in quite a large exhibition of his works, the collection being representative of every period of his life. It appears that at the end of his life he was experimenting with a system, and the *Poeme d'Octobre* is cited in the preface to the catalogue as one of the results. But it was not in such works, only indirectly done from nature, that he succeeded. In the *Poeme d'Octobre* itself his colour, apparently its chief motif, is not of a distinguished character, and other paintings somewhat similar in method, must be written down as failures, whilst the *Menai Straits from Carnarvon* (lent by the King), *The Sunlit Passage*, little panels like *Tenby Sands* and others done before nature was, so to speak, thrown over for the system, are exhilarating in their appreciation of atmosphere and freshness of style. At the same galleries Mr. Walter S. S. Tyrwhitt's water-colours, shown under the title of "The Architecture of the East and West," were full of successful renderings of the theme of bricks and mortar, exalted by great associations in famous buildings, and coloured by the effects of the sunlight at various hours of the day.

It is a butterfly's view of life that Miss Beatrice Parsons takes in her painting, and her brush seems hastening with bees and butterflies from one bed of flowers to another. In her garden scenes, a collection of which was recently on view at Messrs. Dowdeswell's, she avoids almost everything but the flowers now—even those trimmed hedges that count for so much in Mr. Elgood's pictures, the prototypes for her own. Her individuality has



SKETCH MODEL OF ONE OF THE TWO MINIATURE GARDENS SENT FROM JAPAN TO THE JAPAN-BRITISH EXHIBITION AT SHEPHERD'S BUSH

developed with her skill, and her pictures are not now to be confused with those of anyone else. Genuine feeling for her subject is always expressed in her methods, and this is saying a great deal for the method in anyone's art.

At the Fine Art Society's Mr. Louis Ginnett's cabinet pictures disclosed many delightful characteristics, most evident, perhaps, in interior painting. He has the gift of composing attractively and handling his pigment pleasantly.

The Old Dudley Art Society still continues in the upward course on which it embarked when a few years ago it strove to get out of the rut into which it seemed to have fallen. This year the President, Mr. Burleigh Bruhl, exhibits, as formerly, some of the most successful work, and in the present exhibition he is supported ably by such artists, to name only a few, as Messrs. Edgar Downs, Lawson Wood, J. T. Watts, Geo. C. Haité, H. L. Dell, W. S. Stacey, E. Jex-Blake, F. Bradshaw-Isherwood, F. J. Aldridge, S. B. de La Bere, and the Misses Gertrude Peel and L. Kemp-Welch.

At the New Dudley Gallery there was a most effective exhibition of drawings by the Pencil Society. It included among its exhibits the brilliant work of Mr. George Belcher, studies by such

well-known illustrators as Messrs. H. M. Brock, Cyrus Cuneo, Gunning King, and work by Sir Charles Holroyd, and Mr. James Paterson.

The Chelsea Arts Club Costume Ball at the Royal Albert Hall last month was an event of no little significance. Its character was unique, and in beauty it was probably unrivalled by anything of a similar kind for at least a century. Almost the Renaissance conception of the artist's part in life has been revived by this invasion of the humdrum of London. The club counts among its members all the most brilliant modernist painters in England, and by the immense success of this venture artist charities will extensively benefit.

AMONGST the most characteristic exhibits sent to the approaching Japan-British Exhibition by the City of Tokyo will be two miniature gardens specially designed for that purpose and carried out under the supervision of the master of the "Taikoyen," a well-known nursery garden in Shiba Park, Tokyo, which has long been celebrated for its artistic manipulation of miniature landscape. One of these, the sketch for which is here reproduced, consists of a scene depicting a rocky promontory projecting into the open sea. On a corner of the promontory there is a tea-house, and to the right of it a waiting house for the guests, from which stepping-stones lead to the

Studio-Talk

tea-house, and a small wooden bridge. All the furniture and accessories of the tea-house are to be exact miniature reproductions of the real thing. In the other garden, modelled on the lines of a pure Japanese garden, an interesting feature will be an exact reproduction of the beautiful and far-famed Temple of Kinkakuji (Kyoto), whose supporting posts stand in the lake in such a way as to give it the appearance of floating on the water; the architecture and accessories of this ancient building will all be precisely and faithfully modelled on the original, even the stones and plants will assume the tint of a thousand years, and the tiny pine-trees and shrubs so lavishly used will all be very old ones. These landscapes will be arranged on two large trays 7 ft. by 12 ft. each, and the designer has planned a pure Japanese house for their reception, using the beautiful "Yotsuyamaruta," or wood of the cryptomeria, with its natural bark, for the frame, and bamboo for the roof. Cherry-trees, wistaria, etc., will be planted in their respective seasons.

The water-colour drawing of *Fluelen*, by Turner, which we reproduce in colours (p. 227) was until lately in the possession of Mr. John Yates, of Blackburn, who was good enough to lend us the original for the purpose of reproduction. From its general characteristics we should say that this drawing, which measures approximately 11 by 18 inches, belongs pretty certainly to the latest phase of Turner's art (*i.e.*, 1840-1845), several examples of which were given in our Special Number in "The Water-Colours of J. M. W. Turner," published a year ago.

EDINBURGH.—The founders of the Royal Institution for the Promotion of the Fine Arts in Edinburgh, imbued with a contemptuous disregard of modern native art, little dreamed of the great developments that so soon after the formation of the Society were destined to sweep it out of existence and change the whole art outlook in Scotland. But while the



"GARGUNNOCK, STIRLINGSHIRE"

BY J. LAWTON WINGATE, R.S.A.

Studio-Talk

Institution itself had a brief and rather inglorious career, the building which it founded remained, and has constituted one of the architectural features of the metropolis. Now it is in the hands of the Government builders for reconstruction within, and by the spring of next year it will be a spacious and fitting home for the annual exhibitions of the Royal Scottish Academy, whose last effort in its present rooms is worthy of its long and honourable traditions. A wisely conservative policy has resulted in a most gratifying *tout ensemble*, a low sky-line and wall margins help to give dignity and repose, and as the total number of exhibits—474—is probably the lowest ever admitted, the general level of excellence is correspondingly high.

The President, Sir James Guthrie, is represented by two portraits. That of the Duke of Buccleuch as Captain-General of the Royal Company of Archers, the ancient bodyguard of the king in Scotland, is too fresh from the easel to have its colour values subside into their proper proportions,

that will come through time. His portrait of Sir James Coats is a great achievement; so suave and distinguished, yet lacking nothing in virile handling. Near it is Mr. E. A. Walton's portrait of Lord Adam, one of the senators of the Scottish College of Justice, and one cannot but observe the remarkable similitude of style in Mr. Walton's work and that of the President. In another portrait, that of Prof. Crum Brown, Mr. Walton's tints are brighter and purer, and accord well with the smiling benevolence so characteristic of the subject. Mr. Lavery has made amends for last year's lapse by sending a highly individualistic work in his full length of Mrs. Vulliamy. Other leading portraits are those of Bishop Chisholm, Aberdeen, and Mr. Hope Johnstone of Annandale, by Mr. J. H. Lorimer, Mr. Robert Gibb's portrait of Dr. Lowe, two excellent examples of virile male portraiture by Mr. Fiddes Watt, Mr. Henry W. Kerr's portrait of Mrs. Strang Steel, so pure and well balanced in colour, and Mr. R. Duddingstone Herdman's portrait of Mrs. W. B. Hardie.



"THE FISHERMAN'S HEARTH"

"FLUELEN."

FROM THE WATER-COLOUR DRAWING BY

J. M. W. TURNER, R.A.

(*Lately in the possession of John Yates, Esq., Blackburn. — See p. 225.*)







"THE PLAINS OF LORA"

BY J. CAMPBELL MITCHELL, A.R.S.A.

The honours of the exhibition undoubtedly lie with the landscapists. I do not remember an Academy Exhibition in which there was so much work in this department evidencing clear thinking and well ordered and disciplined expression. Mr. Charles H. Mackie's *La Piazzetta, Venice*, in brilliance and subtlety, reaches a higher level than he had previously attained as a colourist. A great step forward has also been made in his *Plains of Lora* by Mr. Campbell Mitchell, who has devoted a large part of his work to the study of cumuli. Mr. W. Y. Macgregor's *Richmond, Yorks*, is characteristically strong in its colour contrasts, and Mr. A. K. Brown has an inspiring view of a Scottish Keep in a wintry garb. Two attractive East Lothian landscapes are shown by Mr. Robert Noble, and Mr. James Cadenhead has a large moorland subject in which the declining sun just tips the hill-tops with gold.

A never faltering devotion to the simple and serene in nature is evidenced in the work of Mr.

J. Lawton Wingate, always so sincere and accomplished, and never more convincing than in his sunlit *Gargunnoch*. A morning and evening effect on the sea by Mr. Robert Burns, almost monochromatic, are subtly expressed, and one of the outstanding landscapes is Mr. W. S. MacGeorge's view of salmon fishers at dusk drawing their nets in the estuary of the Kirkcudbright Dee. Mr. D. Y. Cameron's noble *Hills of Skye*, their azure aiguilles rising in austere grandeur, are as impressive as his *Nightfall at Luxor* is charged with the mysticism of the East. Other landscapes of note are Mr. James Paterson's *Iona*, a winter scene by Mr. George Houston, in which the effect of light on snow is rendered with exceeding truth, and an *Eventide at East Linton* by Mr. W. M. Frazer. Mr. P. W. Adam has never been seen to more advantage than in two interiors.

Figure studies and genre contribute a fair proportion of the work. Mr. James Paterson's *The Mantilla* is quite a departure for this artist, and its

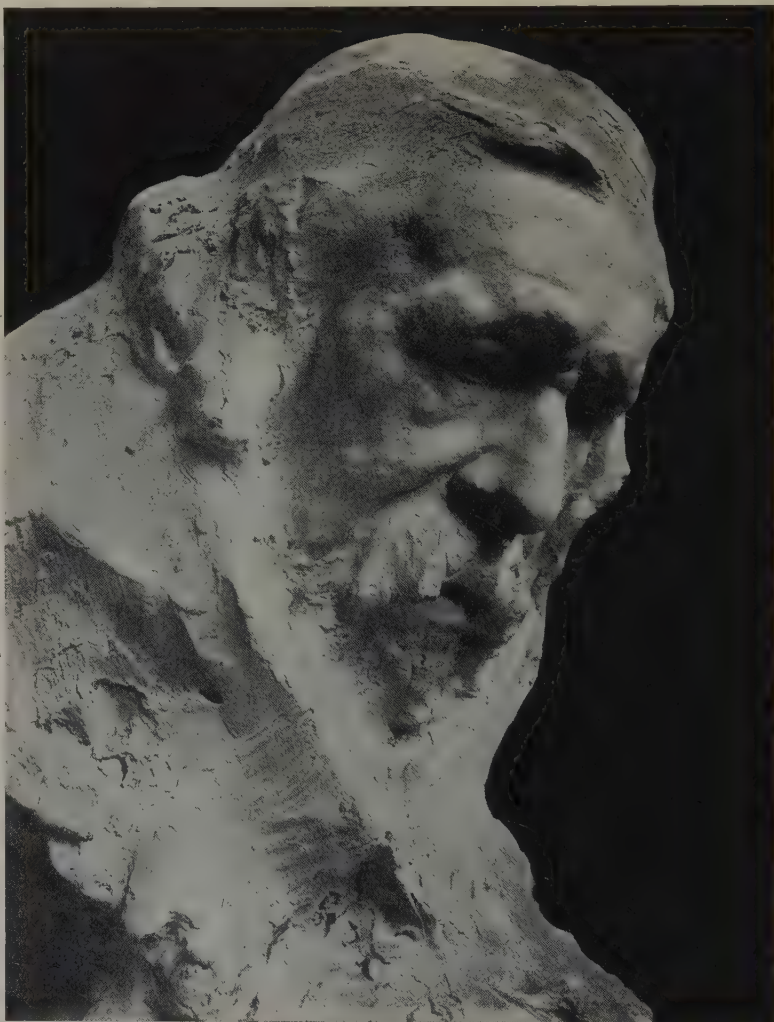
rich, warm colour scheme is executed with *verve*. Mr. Robert Hope in *The Pedlar* gives a clever study of a pawky old hawker and three youthful ladies listening amusedly to his beguiling appraisements, while Mr. Graham Glen's *A Jacobite Song* embodies the flavour of the period. Imitative in idea, Mr. E. A. Borthwick's *The Golden Age* has much of the *Weissnicht-Wo* charm. Mr. William Hole's *It is the Lord*, one of his series depicting the Life of Christ, is deeply reverential, and Mr. John Duncan has attained no little success in his youthful Christ reading the Messianic prophecies. This artist's *Yorinda and Yoringel in the Witches' Wood* is a charming phantasy in a delicate colour scheme. Mr. Robert McGregor's *The Potato Digger*, is notable for the soft opalescence of its colour. The large domestic picture *The Fisherman's Hearth*, by Mr. Marshall Brown, forms ample justification of last year's election to associate rank, while *The Breezy Bents*, by Mr. R. Gemmell Hutchison, well conveys its descriptive title.

At the head of the animal painters is Mr. Robert Alexander, whose *Auld Freens* has, like Mr. MacGeorge's Kirkcudbright landscape, been promptly acquired by the Scottish Modern Arts Association. *The Swan's Last Voyage*, by Mr. William Walls, is a brilliant success, and *The Encampment*, by Mr. George Smith, is a virile study of horses beside a gipsy caravan, while *The Watch Dog*, by Mr. George Pirie, is weirdly pathetic. The Water-Colour Room is above average, and there is a fairly good collection of sculpture, largely English, some interesting miniatures, and architectural and black-and-white drawings.

A. E.

PARIS.—The two works by the Russian sculptor, Naoum Aronson, which we here reproduce, illustrate the range of this distinguished sculptor's art, other examples of which were given in an earlier number of *THE STUDIO* (August, 1906, pages 255—257). The powerful and sympathetic impressionism of *Le Veillard* is as admirable as, though wholly different to, the exquisite finish of the study for a child's head, while in both M. Aronson shows the same keen search for form, as well as a subtlety of modelling which conveys the difference in texture between the skin of a veteran and the bloom of youth. F. R.

During the past winter the number of "one-man shows" in Paris has been greater than usual, for artists seem more and more to lose interest in



"LE VEILLARD" (BRONZE)

BY NAOUM ARONSON



STUDY IN MARBLE FOR A CHILD'S HEAD
BY NAOUM ARONSON

the large salons, and to prefer to exhibit their work in the various small well-appointed and well-lighted galleries where they have the opportunity of arranging their pictures more suitably. Two or three of these shows which I have not already drawn attention to call for a few words now.

At the Gallery of M. Bernheim jeune, M. René Quillivic showed about fifty pieces of sculpture and a number of paintings, all of which were very interesting, and which consisted, for the most part, of figures of Breton peasant folk. Here we had a true artist of his province, and his work appeared to me to gain distinction by its rugged and somewhat rare simplicity. At the Druet Gallery M. Laprade showed sixty water colours which he had brought

back from Italy. This artist has the gift of harmonious and delicate colouring, and knows to perfection how to transfer to his paper the charm of Italian gardens; at the same time I should have liked to see some of his drawings carried a little further. In one of the rooms at the George Petit Galleries M. Fougousse gathered together some of his large and charming water colours. He is often most happy in his choice of subject and in the composition of his pictures, and even in his Venetian scenes succeeds in avoiding the almost inevitable repetition of well-worn themes.

I must defer till next month my observations on the annual exhibition of the Société de la Peinture à l'Eau, which is too good to be dismissed in a few words. It is otherwise with the exhibition of the old Society of Aquarellistes, where I saw very little of note. Here the old-fashioned classical style of water-colour drawing holds sway, though the several pictures by Mlle. Carpentier and by M. Henry Paillard made an agreeable diversion by their very personal style.

VIENNA.—At the recent annual exhibition of the Water-Colour Society at the Künstlerhaus, besides much good work in pure water-colour, there was some in various media more or less akin to it, oil being the only medium not represented. Many of the artists who belong to the Society are such masters of tempera painting as to make their work have



"IN AN OLD TOWN" (TEMPERA)

BY HANS RANZONI



"CITRON GARDEN, LIMONE"

BY ROBERT RUSS



"NEAR THE BRÜCKENTOR, DETTELBACH"

BY EDUARD ZETSCHKE

Studio-Talk



"A SPRING DAY"

BY MAX SUPPANTSCHITSCH

the same effect as pure water-colour. Hugo Darnaut is one of these, and he has successfully employed the tempera medium in rendering atmospheric effects in *An Old Park*. Max Suppantsewitsch contributed some attractive motives from the Wachau, that ancient and beautiful spot on the Danube which so many painters haunt; his work is both broad in treatment and delicate in colour, and these qualities give it a peculiar charm. Eduard Ameseder, R. Konopa, Josef Kopp, A. Zopp, and Ernst Payer were well represented. Eduard Zetsche, who gave some pleasant glimpses of the scenery of Lower Austria, for which he evinces a special liking, is a keen observer of nature, and is enamoured of ancient buildings and old gardens, and Hans Ranzoni is another to whom the architecture of past ages is a fascination. His treatment is simple, his colouring is always effective, for he loves those deep plum-red tones peculiar to ancient brick-work. Robert Russ also favours architecture. His *Citron Garden, Limone* (Lake Garda), merits the first place

among his contributions. Some of the fragrance of the citron, which in summer is wafted afar on the winds, seems to cling to this. In the studies exhibited by Karl Pippich, made during the interval the Austrian Lloyd's "Thalia" was in port, the artist has portrayed the characteristics of the different harbours and the varying phases of life to be observed in them, and has transcribed these varying moods with a vigour and richness of tone. Oswald Grill's drawings in coloured chalks,

a study by J. Eppstein, David Kohn's portrait drawings in red chalk, O. Ružička's sketches of peasants in his now well-known manner, all deserve mention, as do H. Rauchinger's spirited pen-and-ink drawings of famous men, and Otto Herschel's fine study of a child's head; A. H. Karlinsky, Ludwig Koch, and Alfred Wesemann also showed



PHOTOGRAPH

BY D'ORA

Studio-Talk

some good studies in portraiture. Some excellent etchings were contributed by Storm van's Gravesande, an honoured guest; Franz Windhager, who showed his first essays as an etcher; and Fritz Pontini.

The interest taken in artistic photography accounted for the success of an exhibition of photographs held a little while ago at Heller's Art Gallery representing the work of D'Ora, a lady who has been led into this domain of art by a peculiar chain of circumstances. She had a desire to follow some line in which her natural feeling for the beautiful could have play. After many trials she found herself one day at the Imperial Schools for experiments in Graphic Art and Photography; and the Director, Hofrat Dr. Eder, allowed her to enter the drawing class, but after long perseverance she became convinced that she had no talent for drawing. Dr. Eder allowed her to take up the study of chemistry and optics, and she then found what she had been seeking, enlarging her field of study later by taking up anatomy and photography. On leaving the Imperial Schools she spent four years in a studio in Berlin, where she was able to continue her training. A special and feminine interest in the art of the toilette, and discernment of the value of a particular material, such as silk, velvet, fur, lace, as adjuncts to her pictures, have been of great help as far as her lady sitters are concerned.

Although of late years Irma von Duczynska has exhibited with the Secession and the Hagenbund, little idea of the variety of her productions could

be formed till recently, when a collective show of her work was held at Miethke's Art Room. The collection bore witness to her surprising versatility, not only in her range of subjects but in the manner of her treatment. This versatility may be in some way due to the influences which have shaped her career. A Pole by descent, she was brought to Vienna in her infancy, and here received her education, both general and artistic. Before she found that art was her proper *métier* she tried her hand at many things. Her great desire was to study in Paris or Munich, but failing to realise this wish she studied under Heinrich Lefler, at A. Kaufmann's Art School. Later she came under



PHOTOGRAPH

BY D'ORA



"CURIOSITY"

BY IRMA VON DUCZYNSKA

the influence of Ferdinand Andri, under whose guidance she discovered the particular field for which her talents fitted her. When her work was exhibited at the Secession in 1901 it was very cordially received. Many of her woodcuts have been acquired for the various collections, the Albertina and Imperial Library in Vienna, in Budapest, in Cracow, and in Dresden. In her portraits also Fräulein von Duczynska has met with due success. Those shown proved her facility not only in delineating the features, but in revealing the soul of her sitters. It is, however, in her portrayal of children that she is at her best. Here her work reveals an intimate understanding of juvenile character, and for confirmation of this one need only point to the two works here reproduced.

The modern movement in art has lost a warm

sympathiser by the death at the age of sixty-six of the eminent art critic, Ludwig Hevesi. It was he, who, when a number of young artists, among them Josef Olbrich, Hoffmann, Klimt, Engelhart and Kolo Moser, showed themselves dissatisfied with the old methods, encouraged them to form the "Secession," and when Olbrich built the Secession Gallery, Hevesi wrote the memorable inscription for it, "Der Zeit ihre Kunst, der Kunst ihre Freiheit." For twelve long years he has never failed to attend the exhibitions held there and at the Hagenbund and other galleries. Hevesi had travelled near and far, was well versed in both ancient and modern art, and was thoroughly informed of the English movement, which always found favour in his eyes. He was the author of a large number of essays and several volumes bearing on art, and it will be remembered that he contributed to the Special Number of *THE STUDIO*



STUDY

BY IRMA VON DUCZYNSKA

on "The Art Revival in Austria," an account of Austrian painting. A Hungarian by birth, Hevesi settled in Vienna some thirty-five years ago.

A. S. L.

BERLIN.—The Royal Academy has been offering Berlin an unusually attractive feast in the collection of French works of the eighteenth century which it gathered together recently. We were thus enabled to study the French rococo after having had a chance to see the English two years ago in the unforgotten British Old Master exhibition. The visit of the distinguished society of Georgian days was so impressive, and our knowledge of it so slight, that the throng of the public continued with augmenting fervour. We are better acquainted with French art, and fascinating portraits play only a secondary part in it, so that this year's display did not attract the same crowds of visitors. The contradictory tendencies of the eventful eighteenth century were clearly readable in the assembled masterpieces. Gigantic gobelins belonging to the

French State, marvellous transcripts of designs by De Troy, and portraits by Rigaud, Largillière, Boucher, Nattier, and Mignard, represented the Barock style, the theatrical pathos of the Louis Quatorze era. Bewitching *fêtes champêtres* by Watteau, Lancret, Pater, and Fragonard characterised the poetical charm and frivolity of the Louis Quinze régime, and an exquisite section of Chardins, some Greuzes and Davids marked the revival of nature and antique rigidity of the Revolution epoch. Each of these groups contained marvels of technical refinement.

The Salon Cassirer has been showing the fine private collection of Eduard Behrens of Hamburg, and has proved that international art from the second half of last century can well stand the test in a gallery which is otherwise preferably dedicated to modern radicalism. It was a real delight to meet with exquisite work by Menzel, Knaus, Defregger, Meyerheim, Achenbach, Pradilla, and some Fontainebleau classics; but we

left with the conviction that our own time has developed new ideals.

At Schulte's we were interested by the robust talent of Walter Georgi, of Karlsruhe. This whilom illustrator makes good use of his energetic draughtsmanship, firm grasp of reality, and decorative sense in portraiture and landscape. He is at his best in rural and homely subjects, and although his brush can also be delicate, elegance loses somewhat under his handling. Hans Bohrdt displayed his skill as a marine painter in a series of water-colours executed during the summer voyage of the German fleet in 1909. He is as delightful in the mirroring of the stormy sea as in that of her panoramic dreaminess under exotic climes. We are glad to see the Berlin portrait-painter, Heinrich Hellhoff, steadily rising. Several male portraits of his at Schulte's bore testimony to his taste and grasp of character. He renders individuality, and is not in danger of repetition. Eduard Beyrer, of Munich, commanded attention by bronze busts that brought out the intellectuality

Studio-Talk

of artists and modern women. His technical sureness has profited much by the teachings of the Polyklet epoch.

At the Künstlerhaus Hans Herrmann has been showing. It was a real pleasure to see pictorial excellence in subjects from North German landscape and Dutch life, in which circumspection of method was to be seen, coupled with the modernist's joy in brightness and freshness.

At Fritz Gurlitt's an exhibition of carefully sifted Interiors and Still-lives testified to the unbiassed standpoint of this salon. The whole register of methods from the Netherlandish classics to Van Gogh was displayed, and merit was recognisable in exponents of every style. Prominent among the artists represented were Ludwig Stutz, Ernst Oppler, Mosson, Georgette Meunier, Angelina Drumaux,

Stremel, Henriette Steinhausen, and Ulrich Hübener, whose subtle brush has hit upon a real treasure-house in the Rococo and Biedermeier interiors of Queen Luise's charming Castle Paretz.

J. J.

AMSTERDAM.—The three etchings by Mr. W. O. J. Nieuwenkamp, which are here reproduced, are interesting examples of the work of an artist whose methods and outlook are his own. The personal note is especially manifest in the two Dutch plates, both of them admirable as technical achievements and as representations of the quaint architecture and life of the little towns of the Netherlands. Nieuwenkamp, who is a native of Amsterdam, has taken up his abode at Edam, where he has planned and built for himself a typically Dutch house on the banks of a canal leading to the



"FALLING LEAVES, AMERSFOORT"

BY W. O. J. NIEUWENKAMP



"THE LITTLE SLUICE AT EDAM"

BY W. O. J. NIEUWENKAMP

Zuyder Zee. Here in readiness for him whenever the mood prompts an excursion, is a capacious houseboat built of steel from his own designs and containing the usual living apartments and a roomystudio. In the "Zwerver" ("Rover"), as he calls the boat, he roams from town to town. It was on one of these excursions that the *Falling Leaves, Amersfoort*, was executed.

Mr. Nieuwenkamp has however gone much farther afield than his native country in search of material. He has thrice visited the Dutch possessions in the East, and he is, we believe, the only Dutch artist who has studied and worked in these colonies during the past thirty years. On one of these visits he confined his studies almost entirely to the island of Java, where he executed the etching reproduced on page 239. The other visits have been devoted to the neighbouring islands of Bali and Lombok. He was in fact the first European to set foot in many parts of Bali, which was not completely subjugated by the Dutch until four or five years ago,

after some very fierce warfare. Both during this turmoil and afterwards, Mr. Nieuwenkamp journeyed through the length and breadth of the island, and the result has been a large collection of drawings, which have been utilised to illustrate a book on these two islands. Of Nieuwenkamp's technique as an etcher little need be said. He relies upon the needle alone to record his impressions on the copper, and the plate is as a rule left quite clean before printing. He uses fairly large plates, those now reproduced measuring two feet or more in their greatest dimensions.

BUDAPEST.—Among the seven hundred works which were assembled at the last exhibition of the Academy of Arts, it was difficult to recognize pictures of distinctive merit on account of the bad hanging. The general improvement which has taken place of late years in the arrangement of exhibitions on the Continent seems to have made no impression on the authorities, and instead of the exhibits being arranged in orderly, harmonious



"WARINGIN TREE IN THE SULTAN OF
JOGJAKARTA'S PARK, JAVA." FROM AN
ETCHING BY W. O. J. NIEUWENKAMP



BUST

BY EDMOND MOIRÉT

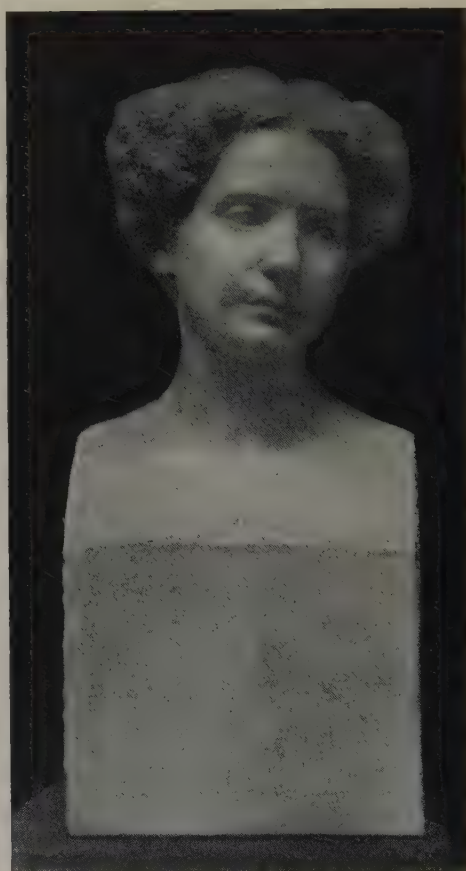
groups, they were huddled together with little reference to harmony of colour. In such a chaos it was difficult to pick out the good from the indifferent and bad.

Prominent among the landscapes were those by Maron Mednyansky (already known to the readers of *THE STUDIO*), who again showed himself a keen observer of nature. In Gyula Agghazy's bright and breezy landscapes of Lovrana on the Austrian Riviera, the colouring was an attractive feature; and another facile landscape painter is Sandor Nyilassy, in whose landscapes the lyric note is also prominent. Oscar Mendlik proved himself highly successful as a marine painter. Victor Agyai's essays in tempera and pastel, mostly snow scenes, and some strong and animated studies in oil by Trigyes Miesz, should be named, as well as the excellent work shown by Margit Veszy, a talented young girl artist. Cézár Herrér, Hugo Poll, Oedön Lechner, Pentelei-Molnar and Mme. Margit Molnar Veszy, are others who showed good work, and a word of praise must be given to the excellent pencil portrait drawings of Oscar Glatz. Among the por-

traitists, Gyula Glatter, the winner of the gold medal, was the most prominent.

Not much sculpture was exhibited, but some of it was excellent, as for instance a portrait-bust of a lady by Ede Telcs, Imre Simay's bronze bust of Bela III., King of Hungary (1174-96), (part of the model for a monument to be erected to that monarch's memory) and Edmond Moriet's work. Josef Rona's carved wood figures of *Joseph and Potiphar* showed that he understands the uses to which wood may be put in sculpture. He handles his material with dexterity, and gives life and tone to the hard substance. He has deservedly gained recognition for his work. A. S. L.

The two friezes and large mural painting reproduced on page 241, were executed by Aladár Körösfői for the Palace of Music in Budapest, and being done in fresco they have a special interest, since the medium



BUST

BY EDE TELCS

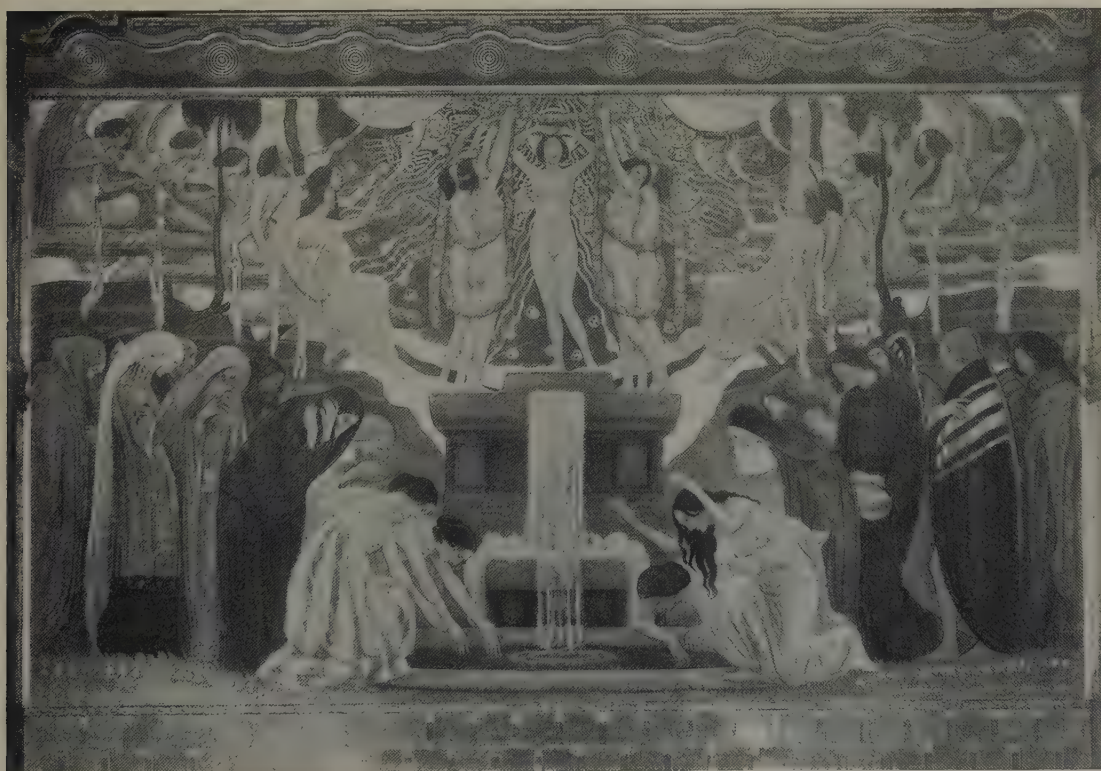


FRESCO FRIEZES IN THE NEW ACADEMY OF MUSIC, BUDAPEST

BY ALADÁR KÖRÖSFÖI

is one in which comparatively few artists work nowadays. The two friezes represent respectively ecclesiastical and secular music, the former aptly symbolized by a procession of choristers, and the latter by a Hungarian bridal procession of the

fourteenth century, in which the artist has sounded a more festive note. The idea which the artist has sought to embody in the friezes is extended and emphasized in the large painting which he has executed in the hall of the palace. Here a



FRESCO PAINTING IN THE NEW ACADEMY OF MUSIC, BUDAPEST

BY ALADÁR KÖRÖSFÖI

Studio-Talk

fountain, symbolizing the source of all the arts, sends forth a silvery stream of life-giving water, and right and left are the people who have been drawn thither—men and women, old and young—in search of refreshment for their souls. Observe how rhythmically the figures are disposed. Above is given a vision of Olympus with a choir of angels, and here again a gentle rhythmical movement runs through the painting. The attitudes and gestures of these figures are wholly in keeping with the venerable character of fresco.

In regard to the technique followed by the artist in the execution of these paintings, a few words must suffice. The large painting was done section by section in pure fresco on a ground of marmoreous plaster; the rich ornamentation of the flowing mantle behind the central group was modelled in chalk on the fresh plaster, and when this was dry, gilded; and the representation of the flowing water was made more effective by thin lines of silver. The two friezes were similarly painted, only here each fresh section shortly after completion

was smoothed with a flat iron and treated with wax as soon as dry, this process producing a lustre akin to that of the Pompeian wall paintings. C. L.

STOCKHOLM.—Of the art exhibitions held in Stockholm during December, the poorest art-month of the year, only one is of sufficient importance to be mentioned here. In C. Hultberg's galleries Knut Borgh, G. Kallstenius and Mr. and Mrs. Lennart Nyblom showed the result of their recent work. They are all principally landscape painters, Mrs. Nyblom alone exhibiting a few portraits and genre-pictures.

Borgh makes a speciality of painting trees. He loves the slight, willowy birch trees of the early spring as well as the dark, stately old oaks. Sometimes the foliage makes a hard and dry impression, but in other pictures he gets in a soft, light-vibrating tone that makes them little poems.

Kallstenius is still developing both in style and



"THE THUNDER CLOUD"

BY GOTTFRID KALLSTENIUS.



"A SWEDISH LANDSCAPE"

BY GOTTFRID KALLSTENIUS

strength. He is, together with Liljefors and Karl Nordström, the most prominent painter of the Swedish coast; but the kind of landscape that he prefers to paint has not the severe beauty and grandeur of the pictures of rocks and sea, without a green spot, which both the just mentioned great masters have created. Kallstenius has chosen his motives in a part of Sweden where the coast is not so barren as in Bohuslän or the outer archipelago of Stockholm, the favourite places of Nordström and Liljefors. He likes to paint the strong and beautiful effect of the dark green firs and pine trees standing out against the deep blue sea. Also as a painter of snow Kallstenius is one of the very best in Sweden at the present day. His *Thunder Cloud*, reproduced opposite, is something new in his production, and gives an impressive moment in the life of nature. His manly and somewhat austere art is always winning new admirers. T. L.

TORONTO.—It has been said that the art of a nation must always develop along lines parallel with its customs, culture and ideals. Canada is a young country and a long way from possessing a national school of art, but it is exceedingly interesting and instructive to study the character of (so to speak) the mother of that school, as we may see it in such exhibitions as that of the Canadian Art Club; to watch the gradual strengthening of the parent thought by the reception of those impressions from nature which will one day form that offspring so indispensable to the regeneration and refinement of the world in which it lives and moves. The club is a young organisation, but it has already done much for the furtherance of art in Canada. It has enrolled within its ranks men who have achieved greatness abroad, and has been the means of their work being shown to their countrymen, in



"THE BROKEN FIELD"

BY HOMER WATSON

some cases for the first time for many years. It is thoroughly representative of all that is best and most progressive in present-day Canadian art.

spontaneity and their freshness and lightness of handling from the somewhat harsh mannerism of some of his other work, but throughout his whole

At the annual exhibition of the club recently held here and at Montreal, Mr. Horatio Walker showed perhaps the most impressive landscape of the exhibition in his *Oxen Drinking*, here reproduced. His *Evening, Île d'Orléans* revealed an exquisite treatment of moonlight, and the shadow tones were remarkable for their luminous depth. Mr. Homer Watson had a large but uneven exhibit. It was refreshing to turn to his two pictures, *The Ravine Farm* and *The Broken Field*, with their



"THE HARVEST FIELD"

BY FRANKLIN BROWNELL



"OXEN DRINKING"

(Copyright N.E. Montross)

BY HORATIO WALKER



"THE VALLEY"

BY ARCHIBALD BROWNE

Studio-Talk

exhibit there was evidence of much earnestness and simplicity of purpose.

Mr. Archibald Browne's work was perhaps the one strong contrast to the virility and realism which the exhibition as a whole suggested. He plays much and most successfully in a minor key. In all his work there is much tenderness and sympathy for those of Nature's moods which best express the impulse of his own individuality. Mr. W. Edwin Atkinson showed ten pictures, and while throughout there was evidence of ability to grasp the essentials of his subject and apply directly and simply his individuality to their interpretation, there were two in which this ability was most marked—*The Golden Hour*, a group of trees against a golden sky, at once simple, direct and pleasing, and *Dutch Moonlight* (below), another note of simplicity and a successful one.

Mr. Clarence Gagnon's work is full of that artistic facility, that innate glow of pictorial expression, which the true artist can no more stem than

the bird can help singing. Occasionally this facility usurps the mastership, and the result is somewhat slight. The colour is always clear and fresh, and there is a spontaneity and optimistic truth which are of great use in an exhibition in which a somewhat positive realism predominates. Mr. Gagnon is perhaps better known up to the present by his etchings, which have received much deserved recognition on both sides of the Atlantic. Mr. J. W. Morrice might surely have been better represented. In all his work there is great facility and mastership of colour, but there is not that individualism and convincing power which one surely expects from his brush. His *Grand Canal* is a clever study full of fine colour values, and his snow pictures are adroit and have much quaint charm of subject and form. Mr. F. Brownell, of Ottawa, showed a very clever picture, *The Harvest Field* (p. 244), perhaps the finest colour scheme in the show. The sunlight and shadow are truly harmonised, the distance is well valued, and though perhaps one feels the desire for a simpler sky, yet the brooding passion of the storm is finely impressive.



"DUTCH MOONLIGHT"

BY W. E. ATKINSON

There were few portraits of figure pictures of any kind in the exhibition, landscape being at present the governing impulse of Canadian art endeavour. Mr. Brymner, the President of the Canadian Academy, showed a double portrait of two girls which had some measure of success, and Mr. Curtis Williamson's portrait of his father was perhaps the finest piece of craftsmanship the exhibition produced. The personal note was strong and resonant, the technique masterly, and the result showed plainly that sympathy with the sitter's individuality which alone can give absolute success to a portrait. Landscapes are also shown by Maurice Cullen, J. L. Graham, Edmund Morris, all of which expressed the prevailing spirit of directness and virility. The only sculpture shown was by Mr. Phimister Proctor. Our illustration of *The Challenge* on the opposite page is typical of the excellence of his work. In all the pieces there is a most convincing dignity and truth of line and form, and an artistically presented study of life in its graceful and powerful movements.

ERIC BROWN.

Art School Notes



"THE CHALLENGE"

BY A. PHIMISTER PROCTOR
(Canadian Art Club Exhibition)

ART SCHOOL NOTES.

LONDON.—Although the gold medals and biennial scholarships are not given this year at the Royal Academy schools, the prize list that has just been issued is of considerable interest. The principal prize open to figure painters in an off-year like the present is, of course, that of £40 for the best design in tempera or water colour for the decoration of a portion of a public building. The subject chosen, *Bathers*, is capable of an infinite variety of treatment ranging from Michael Angelo's famous *Cartoon of Pisa* to the well-known English pastoral of Fred Walker. The subject for the Creswick Prize of £30, *Wild Flower Growth by a River Bank*, offers a fine chance to the painter of foregrounds; and for the cartoon prize few better motives can be imagined than *A Veiled Seated Figure suggestive of Silence*. The sculptors' prizes include one of £30 for the best model of a design in the round to be executed in the Academy during six days of November; a prize for a design in relief of *A Wall Drinking Fountain* containing figure and ornament; and another for a model of a medal or coin designed to commemorate the Federation of South Africa. The principal prize offered in the Architectural School is a travelling studentship

(England) of £60, tenable for one year, for a design for *A Loggia in a Public Garden with a Concert Room behind opening from it*. Eighteen silver medals and nearly four hundred pounds in money will be distributed among the successful students on the 10th of December. All the competing works must be sent in by the 5th of November.

Westminster School of Art claims some of the credit for the training of Mr. Alfred Buxton, the Gold Medallist in Sculpture at the Royal Academy Schools, whose admirable design in relief, *The Expulsion of Adam and Eve from Paradise*, was recently illustrated in THE STUDIO. Mr. Buxton joined

the Westminster School when a boy of fourteen, and worked there for several years under Mr. Bramwell before proceeding to the City Guilds Technical College (Finsbury), whence he passed into the Academy schools.

Mr. Percy V. Bradshaw, of the Press Art School, has secured the co-operation of the art editors of several important London journals, who have written for him advisory articles that should be of great value to the many pupils who are gaining instruction from Mr. Bradshaw's well-known correspondence courses for the study of black-and-white. In an interesting illustrated pamphlet on the aims of his school (which can be obtained by writing to 128, Drakefell Road, New Cross) Mr. Bradshaw quotes Phil May on the value of special instruction. "There are so many things," said Phil May, "that don't come by intuition, but have to be found out. You can find them out in two ways, by trying and failing, and then trying again—or by being told." The famous draughtsman recommended the "being told" method, and the art editors who are co-operating with Mr. Bradshaw can certainly tell the student many useful things about the kind of drawings and designs that are suitable for various journals, and how and when to submit them. In these articles they also give invaluable advice concerning



PRESENTATION ADDRESS DESIGNED AND DRAWN BY
EDITH LOVELL ANDREWS
(Glasgow School of Art)

methods of reproduction and other technical matters that can only be supplied by specialists engaged in the production of journals in which illustration is an important feature.

Seventy years ago London possessed only one private art school worth considering, and to this school in Charlotte Street, Bloomsbury, directed by Mr. Henry Sass, went most of the boys and young men of the time who wished to prepare for the entrance examination of the Royal Academy schools. By chance a prospectus of Sass's school, issued in 1840, lately came into the hands of the writer of these notes, and some of its particulars may perhaps be of interest to art students of today. The morning classes, it is curious to note, were held from eight till ten, and the fee was twelve guineas a year, with an extra guinea a year for every hour's study after ten. Students who wished to become private pupils of Mr. Sass could enter into a five years' engagement for two hundred

guineas paid in advance, and the prospectus announces that "Six Persons wishing to form a Class to learn the Principles" could do so for a guinea an hour. What the principles were is not divulged, but there seems little doubt that Sass though a bad painter was a good teacher. Wilkie and Constable both recommended him, and so did Sir Thomas Lawrence, who himself arranged the casts in the antique room in Charlotte Street, which was designed on the lines of the Pantheon in Rome. And he was also recommended by Lawrence's successor in the Presidential office to a future President, for it was to Sass's school, by the advice of Sir Martin Archer Shee, that Millais went as a child of nine, to pass into the Academy school at ten—the youngest student on record at that school.

The exhibition of the Gilbert-Garret Sketch Club held last month in Great Ormond Street was fully up to the very creditable average of its recent predecessors. Mr. C. Ince in *Canvey* (No. 22) showed a charcoal landscape of great excellence. Other good landscapes in oil or water-colour were contributed by Mr. J. Heir, Mr. W. B. Rowe, and Mr. J. Barnard Davis. Figure painters were less in evidence than usual, but Mr. E. V. Pearce had two or three attractive studies in oil, and Mr. A. P. Monger's picture of an old woman at her fireside was careful and sincere, though unduly hard. Some spirited poster designs were exhibited by Mr. Jack May.

W. T. W.

G LASGOW.—In the revival of the art of lettering, which was practised with so much success in the Middle Ages, Glasgow has not been behindhand.

At the School of Art many students devote themselves to the art. Amongst the more individualistic exponents stands Edith Lovell Andrews, a young student of the school, who was selected to write the address presented to the esteemed Principal, Mr. Francis H. Newbery, on the occasion of the recent celebrations connected with the inauguration of the extension. The whole design is delightfully simple, charmingly illuminated, and quite unique in style. Miss Andrews' method of lettering is somewhat daring. On a large scroll of vellum, on which there are over a hundred names, she does the brush work without previous pencilling, and with an unerring rapidity that is surprising. The artist is now engaged on the "printing" of a ballad, in a style and shape that will go to constitute it a remarkable book. J. T.

Reviews and Notices

REVIEWS AND NOTICES.

The Thoughts of the Emperor Marcus Aurelius Antoninus, translated by GEORGE LONG. Illustrated by W. RUSSELL FLINT. (London: The Medici Society.) Boards £2 12s. 6d. net., Limp Vellum, £3 3s. 0d.—Mr. Russell Flint's technique as a water-colour illustrator is often singularly happy, for he has a sense of the decorative values of colours. Perhaps his work is always more decorative in colour than in form. But there are points in his colour-schemes which we must take exception to, in regard to the particular character of the subject he has in hand. Those touches of pretty blue ribbon, for instance, in the picture *Certain Islands of the Happy*, are too reminiscent of "the ribbon department" for the austerities of the text of Marcus Aurelius. We are anxious, however, not to underrate Mr. Russell Flint's success. Design, drawing and colour in each plate deserve high praise, and the artist does not lack plenty of imagination. The illustrations are charming, but that is not quite what they should be, as the interpretation of these severe reflections. The make-up of the book, with its plain binding, fine paper, carefully mounted pictures, and particularly its clear and pleasant type, is both highly attractive and suitable.

The Evolution of Italian Sculpture. By LORD BALCARRES. (London: John Murray.) 21s. net.—Lord Balcarres has written a book of much interest, and made a painstaking attempt to connect a chain of influences determining the history of Italian sculpture. Besides the archæological knowledge and appreciation of historical event which such research implies, there must be a susceptibility to many styles and catholic sympathy with ideals often opposed to each other. For the thread which the author seeks is the invisible quantity which one generation of artists receives, along with the craftsman's technical lore, from another. However such a book was treated it would be interesting, because the standpoint is so interesting. Carried out without ponderousness, for all its insight, it becomes a contribution of permanent value to the literature relating to Italian sculpture. The theory of evolution, whatever its ultimate fate, has been the stimulus to a fresh order of inquiry in every department of life, and in the history of the arts there is still much room for its application. Of course a measure of pure speculation must modify the historical aspect of this kind of work, since the sequence of works, as traced by the tendencies

expressed, must provide gaps which have to be bridged by dates, and the constant search for the cause of every effect is an oft-recurring temptation to guesswork.

Aquatint Engraving: A Chapter in the History of Book Illustration. By S. T. PRIDEAUX. (London: Duckworth & Co.) 15s. net. While line-engraving and etching, mezzotint and stipple, in fact, all the other methods of the copper-plate, have had their historians, till now the delicate process of aquatint has been treated with scant attention by the writers on prints. A casual reference, a portion of a chapter in a general work on engraving—at most a brief chapter—has had to suffice. Considering, then, how important a part was played by the aquatinted plate in the book-illustration of a century ago and earlier, there was ample room for a book that should tell us of the technique, the history, and the artistic use, of this charming medium, and guide us to the works that exemplify it. Miss Prideaux's book admirably fulfils this purpose. It is a monument of patient industry, and should prove invaluable to the collector of those innumerable books in which water-colour, in its development from the early "stained" or tinted drawing, was represented by the aquatints—generally hand-coloured, and rarely printed in more than two tints—of such notable exponents of the method as the Havells, the Daniells, the Alkens, Bluck, J. C. Stadler, F. C. Lewis, Jukes, Fielding and Clark. Miss Prideaux is so conscientiously generous with her bibliographical information that it may seem, perhaps, a little ungracious to wish that she had not confined herself to aquatint as found in the books of the period, but had traced it also through the important and separately-published plates of naval actions, sporting subjects, scenery and so on. This would have made the work more comprehensive in its survey of the subject, though it must perforce have considerably extended the volume, already of goodly proportions, unless, perhaps, the author had steeled herself to forego her interesting dalliance with the history of garden-culture and other matters not absolutely essential to the study of aquatint. For in Miss Prideaux's informing pages one may digress pleasantly into many curious byways, while one is learning how Le Prince, St. Non, Floding and Ploos Van Amstel were, about the middle of the 18th century, all severally discovering, more or less, the way of aquatint; how the colour-print developed from the early experiments of Seghers, Teyler and Le Blon to the charming accomplishment of Janinet, Descourtis and Debucourt; how Paul Sandby, in 1774,

Reviews and Notices

brought aquatint into England, and made it almost a new process by inventing the "spirit ground"; and how the astute Rudolph Ackermann nurtured the medium to an extraordinary popularity, and created an extensive industry in the colouring of the prints. Miss Prideaux has thus found a discursive way to make her subject interesting to more than collectors. The illustrations are well chosen, and add to the attractiveness of the volume.

Raphael. By ADOLF PAUL OPPÉ. (London: Methuen.) 12s. 6d. net.—That a new volume on the much exploited master of Urbino was needed can scarcely be claimed, but in the latest addition to the Classics of Art Series Mr. Oppé has gathered up into a convenient form the results of the labours of his predecessors in the same field, supplementing them in some cases with original criticism. He subjects all the more important works of Raphael to a close and searching examination, tracing in each the influences to which in his opinion the master was subject at the time of their production. It is in the chapters on Raphael at Rome, and especially those on the Madonnas and Transfiguration, that the writer best displays his thorough grip of what it was that won for their author the title of "the divine." Very interesting, too, are the essays on the Vatican frescoes and the portraits; but to the student the most valuable feature of the publication will probably be the list of Raphael's works, in which the degree of authority possessed by each picture is clearly distinguished.

Buried Herculaneum. By ETHEL ROSS BARKER. (London: A. & C. Black.) 7s. 6d. net.—It seems strange that while her sister city, Pompeii, has received very great attention at the hands of archaeologists, Herculaneum should have been so neglected. The great solidity of the lava and tufa in which the city lies buried after repeated eruptions, rendered the work of excavation extremely difficult and dangerous. The history of the work which was done here from 1738 to the abandonment of the undertaking in 1766, with its tale of the shortsightedness and carelessness of some of those who were entrusted with the task, makes mournful reading. There seems to be some prospect of a recommencement of operations, when, no doubt, assisted by the knowledge gained at Pompeii, the work will be conducted with that scientific skill which alone can ensure a valuable harvest of treasure and historical information. With the very many excellent illustrations, the authoress's valuable *résumé* of what has been already done, the history of the papyri,

sculptures, etc., which have been discovered, and the useful bibliography and catalogues of sculptures and frescoes, the book forms the most complete record yet published of the discoveries at Herculaneum.

Constable's Sketches in Oils and Water Colours. (London: George Newnes.) 5s. net.—Sixty-six reproductions of sketches and studies—one in colour and the rest in black-and-white, but all alike mounted on stiff olive-green paper—a brief biographical sketch by Sir J. D. Linton, and an unsigned appreciation of Constable's art, represent the contents of this latest addition to Messrs. Newnes' "Great Artists" Series. The green mounting paper suits the coloured reproduction which forms the frontispiece admirably, but we think that very few of the black-and-white reproductions gain anything by being presented in this way. Be that as it may, the diversified selection of subjects will be welcomed by students of this wonderful master of landscape, the range of whose genius has even now, we are inclined to think, not been fully gauged.

An Art Student's Reminiscences of Paris in the Eighties. By SHIRLEY FOX, R.B.A. (London, Mills & Boon.) 10s. 6d. net.—The life of the art student, particularly in that Mecca of the art student, Paris, seems to those who are unfamiliar with studio life and the ways of the Quartier Latin to be invested with a certain glamour. Your true Bohemian is however rarely as "Bohemian" as he is painted, and so possibly to those to whom the word symbolises all that is gay and reckless, Mr. Shirley Fox's reminiscences may prove a little disappointing. But although the author has nothing very exciting or very wonderful to chronicle, and despite the fact that his time in Paris seems not in a way to have been more eventful than the humdrum career of even such an unromantic person as a city clerk, yet his record is by no means uninteresting, and there are plenty of amusing anecdotes about the men, many of whom have since achieved fame, with whom he worked side by side in Julian's Academy or in the Atelier Gérôme. One feels that nothing has been exaggerated or invented for the sake of effect, and though his first chapters are the least bit tedious—probably because the reader is not yet acquainted with and interested in the author—as one reads on the interest deepens, and Mr. Fox's account of his Paris days, and his reminiscences of the city at that period, make a volume that one puts down finally with regret. It is a book that is difficult to illustrate, and which, indeed, hardly calls for illustration; but Mr. John

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Cameron has done some drawings which give additional value to a work which hardly needed their aid.

The Architectural Association Sketch Book, 1909. Edited by GERALD C. HORSLEY, THEODORE FYFE, and W. CURTIS GREEN.—Of the seventy-four plates in this new volume of the Sketch Book, thirty-six are concerned with buildings in England and Scotland, and almost as many with Italian edifices, while the remaining few are distributed between Belgium, France, and Spain. On the title-page is reproduced a drawing done by Mr. C. E. Mallows in 1892, and representing a view of the street front of the Château de Blois, seen at a rather acute angle. Amongst the items of interest in the series of British subjects are nine plates by Mr. W. J. Jones relating to Ely House, Dover Street, London, a Georgian structure; six of Stokesay Castle, in Shropshire, by Mr. D. Robertson. In the Italian series we note as especially interesting an elevation and section to scale by Mr. Leslie Wilkinson of the fine organ case and gallery in the Hospital Church, Siena, designed by Baldassare Peruzzi, *circa* 1530; a drawing by Mr. Lionel Grace of the façade added in the 12th century to the basilican Church of S. Pietro, Toscanella, and three of the interior of Sta. Anastasia, Verona, a 13th-century structure with elaborate ceiling decoration added two centuries later. There is also a fine view of the interior of Burgos Cathedral from north transept by Mr. Wilkinson. The Sketch Book is issued to subscribers in four quarterly parts at one guinea per volume.

Deutsche Lande—Deutsche Maler. Von Dr. E. W. BREDT. (Leipzig: Theodor Thomas.) 10 *mks.* Landscape, though a late development in the history of painting, has from the Renaissance onwards become more and more independent. In Germany, with her wealth of pictorial motives, though some masters of the Dürer epoch had an eye for it in detail and totality, it was reserved to the end of the eighteenth century, or rather to the romantic period of the beginning of the nineteenth, to re-establish a real love for landscape. The influence of Turner, and later on the Barbizon school, has left traces, but German masters like Blecken, Kaspar Friedrich, and Waldmüller went straight to nature with open eyes and large souls, and through the activity of the groups in Karlsruhe, Worpswede and Dachau, and such men as Bracht and Leistikow, German landscape painting has maintained its own place. In this volume the numerous illustrations bear witness to the large number of capable artists who have

devoted themselves to landscape, but there is too much co-ordination and not enough prominence is given to superior talent. The letterpress, which is supplied by Dr. Bredt, assistant at the Leipzig Museum, is instructive and written with complete sympathy for the subject.

Windows: A Book about Stained and Painted Glass. By LEWIS F. DAY. 3rd ed., revised and enlarged. (London: B. T. Batsford.) 21s. net.—Since the first edition was published some twelve years ago, this book by Mr. Day has held its own amongst those which have appeared on the subject. The author dedicates the book to those who know nothing about stained glass as well as to those who know something and want to know more; and both these classes will find an abundance of matter to interest them in this new edition, which, besides being extensively revised by the author so as to include the results of further researches undertaken since the first edition appeared, has been considerably improved as regards the illustrations, all the old plates having been engraved afresh, and many entirely new ones added.

With the increasing recognition of lettering and illumination in the curricula of art schools, it is natural that books touching on this branch of craftsmanship should be forthcoming. Mr. Edward Johnston, whose handbook, *Writing and Illuminating, and Lettering*, is perhaps the best general text-book on the subject for English students, has recently brought out a working supplement to it, entitled *Manuscript and Inscription Letters* (John Hogg, 3s. 6d. net.), and consisting of 16 plates, which, forming as they do a complete scheme, serve admirably for use in classes. Mr. Percy Smith of the Camberwell and Putney Art Schools, has also issued a portfolio of 15 plates, published by Mr. Batsford under the title *Lettering and Writing* (3s. 6d. net.), which answers the same purpose, and in some respects we think is even better suited for an elementary class. In both of these publications the separate sheets, besides containing examples of lettering, give hints and directions which the novice will find invaluable. We should also draw attention to a little book, *Unterricht in ornamentaler Schrift* (published by the Imperial Printing Office, Vienna, at 4 marks), in which the author, Prof. Rudolf von Larisch, expounds his system of teaching this subject—a system based on sound principles. Prof. Larisch's methods have found wide acceptance in Germany, and we warmly commend his book to the notice of teachers of lettering in this country.

The Lay Figure

THE LAY FIGURE: ON THE RESPONSIBILITIES OF THE CRAFTSMAN.

"It occurs to me that in our discussions about the claims which the craftsman has to attention, and the chances which should be open to him professionally, we have not sufficiently taken into account the responsibilities which lie upon him as a worker in art," said the Art Critic. "He has responsibilities, has he not?"

"Of course he has," replied the Craftsman, "and the greatest of them all is the obligation to make the most of his artistic capacities, and to prove that, being a craftsman, he is worthy to be counted as an artist."

"Quite so! I am glad you recognise that," returned the Critic, "because it seems to me important. The craftsman has to prove his right to be counted as an artist. He is not necessarily one because he is a clever executant, or because he can turn out things neatly and daintily: he must have more than mere skill of hand to justify his position in the art world."

"I thought the argument was that the public did not allow him to have any position at all," broke in the Man with the Red Tie. "Have we not come to the conclusion that he is neglected by the public and snubbed by the art societies? What position does he hold?"

"Not the one that he has a right to expect, I am afraid," sighed the Craftsman; "but still one that has possibilities, and that carries obligations."

"Yes, indeed!" cried the Critic; "and it is only by the full acceptance of his obligations that he can hope to realise these possibilities. The craftsman in this country does not have his fair share of chances, I am quite prepared to admit; but that makes it doubly necessary for him to take the utmost advantage of every possible opportunity."

"But you cannot take advantage of what does not exist," objected the Man with the Red Tie. "You cannot make chances."

"I am not so sure about that," returned the Critic; "but, anyhow, you can often convert an unlikely opportunity into one that is productive of important results."

"You mean that the man who wants to get on must always be prepared to risk the discovery that what he took to be an opening is, after all, only a blind alley," said the Craftsman, "and that he must never be disheartened when he runs his head against a blank wall. There I agree with you; he must go on fighting, no matter what happens."

"But where is he to find these possible openings in this country?" asked the Man with the Red Tie.

"Well, there is one before him at this very moment," answered the Critic. "The greatest nation of artist-craftsmen in the world—the Japanese, I mean—are about to prove to us what they are capable of achieving. Will our craftsmen refuse to pit themselves against such competitors? Surely not, if they have any proper sense of their responsibilities."

"But suppose they suffer by comparison with the picked artists of Japan, how will that help them?" inquired the Man with the Red Tie.

"It will teach them, at all events, that they have still much to learn before they can hope to take their right position," said the Critic, "and if they have the right artistic sense it will show them why they have failed."

"And it will show them, too, how to make failure impossible on another occasion," commented the Craftsman. "Yes, the risk is worth taking."

"Of course it is," agreed the Critic; "we must never be afraid to measure ourselves against others. And, mind you, I believe that we can learn from the Japanese one of the greatest lessons of all—the impossibility of separating design from craftsmanship. The craftsman must be a designer if he is ever to hold fully the artist's rank."

"You mean that the designer must be able to execute what he designs?" asked the Craftsman.

"Certainly I do," replied the Critic. "So long as our craftsmen are divided into two classes—designers and workmen—we can never hope to excel in artistic craftsmanship. Invention and production must be united in the same individual if the highest result is to be attained. Here is, I feel, the greatest responsibility for the craftsman; he must know by actual experience, by the personal exercise of his own executive skill, whether the things he imagines can be realised, and he can only test the æsthetic value and artistic fitness of his design by seeing how he himself can carry it out. If he trusts the expression of his ideas to another man he enters upon a conflict between two types of temperament or between two types of ignorance; he, ignorant of craftsmanship, has to depend upon someone who is ignorant of design. How can the product of such an unhappy partnership be anything but a lifeless and unmeaning compromise? How can it ever be, in the best sense of the term, a work of art? Has it even a right to exist?"

THE LAY FIGURE.

Spring Exhibition of the National Academy



Thomas B. Clark Prize, March, 1910

THE BUCCANEERS

BY FRANCIS J. WAUGH

SPRING EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

THE spring exhibition of the National Academy is crowded, like Mr. Waugh's prize picture above. There is some carnage in it, too. Neighbors kill one another here and there. The hanging committee wins its usual meed of ingratitude. It did the work under the usual difficulties and a little more. The paintings accepted numbered four hundred and seventeen, which is about one hundred and fifty more than were shown in the fall and about one-third of the number submitted. In round figures there were about fifty academicians and fifty associates, represented by some two hundred paintings, and about two hundred outsiders, represented by the remainder. But the academy is doomed. Mr. Mather, in the *Evening Post*, has called attention to the fact. This is the eighty-fifth annual exhibition. The years of an academy may be fourscore (who knows?) with labor and sorrow for a possible additional ten. The United States Congress has only had some sixty-one exhibitions, the skittish youngster. We cannot help thinking that the academy, like other old sinners,

will die hard. The thought of losing it is too disturbing. What should we do without it? What should we have to abuse? It keeps us, as David



Julia A. Shaw Memorial Prize, March, 1910

AN INTERIOR

BY SUSAN WATKINS

Spring Exhibition of the National Academy



PORTRAIT OF A
GERMAN COMEDIAN

BY ERNEST
BLUMENSCHN

Harum would say, from brooding on being a dog.

Mr. Waugh, we were about to say, deserves his prize for the sea in his ample canvas. The heavy slide and the lift of the water make the pirates tame. The sea is more serious than they. We have never stood by to repel boarders with revolver and cutlass, but we may be permitted to say that after the picture we are as cool as a commander in a romance. It is almost large enough for a wall decoration in a State capitol; it might do for the Hall of Records at Panama, when there is one; but it is, we submit, at its best in black and white.

The Hallgarten prizes were awarded to Gifford Beal, Louis D. Vaillant and Charles Rosen. The Inness medal went to J. Francis Murphy, for a painting, *In the Shadow of the Hills*, quiet in tone and simplified with deliberation. The Saltus medal was awarded to Douglas Volk for *The Little Sister*, in which the touch of sentiment is gra-

ciously obtruded. The Julia A. Shaw Memorial prize was awarded to Miss Susan Watkins. Her exhibit, *An Interior*, is a painting with much about it that is delightful. The color, particularly, is enjoyable. The workmanship is assured, and while there is much clever detail the whole hangs together—all, perhaps, but the chair at the left, which is somewhat uneasy in its relationship to the rest of the composition. It cannot be omitted from the corner, which is the most that can be said for it. She has another interior, with a young girl seated at a window, and well-handled reflections in glaze and glass.

Ernest L. Blumenschein's *Portrait of a German Comedian* has a captivating drollery seriously studied. The characterization of this portly, smiling person is arresting. The mannered suppleness of the fingers, the jaunty placing of the feet, the way the actor rides his seat astride make an instantaneous impression. The painting is solid work, lightly hit off. Mr. Groll has justified his continued preoccupation with Arizona skies in his *Mesa Encantada*. The effect of towering height, noted to scale in the diminutive bright-colored figures at the camp fire, it does not altogether achieve. But there is a strange and empty dryness in the air which is undeniable and which is, no doubt, the result of the



MESA ENCANTADA
NEW MEXICO

BY ALBERT GROLL

Spring Exhibition of the National Academy



A RESTAURANT

BY F. LUIS MORA



A SONG

BY HUGO BALLIN

skilfully studied color. This sort of thing cannot be evolved out of a man's head. Enthusiastic observation is the first thing needful.

George Bellows shows the keenest vision of any of the landscape painters in the exhibition. His painting of the Hudson in winter is the best he has given us. The canvas is full of intense light, without any tricks of the dazzling sort. Snow scenes are plentiful on the walls. But here, again, is the result of authentic, keen eyesight, a sharp and sensitive vision, a ready and undoubting record.

The president, Mr. Alexander, contributes an excellent likeness of himself and mocks the portrait with a playful composition. It is the painter and the lay figure, with *The Tenth Muse* as title. An earlier president, Worthington Whittredge, whose life has

only just closed, is represented by one of his unpretentious transcripts of the Sakonnet shore. Arthur Hoeber has an interesting landscape, also from the south shore, called *The Church on Sunset Hill*.



THE SHADED POOL

BY G. GLENN NEWELL

Armchairs in Period Styles



ELIZABETHAN



JACOBEAN



CHARLES II

ARMCHAIRS IN PERIOD STYLES

ATHE group of armchairs in various styles from the early English forms, influenced by the Flemish, to the later Georgian types, passing through a modification which was characteristic of furniture in this country prior to the Revolution and which is known as Colonial, affords at a glance an interesting summary of

transitions in design. It will be understood that these specimens, which are reproduced from the well-known Mayhew models, are reproductions of authentic and characteristic originals, but do not, of course, in each case, represent a singular type. For the modifications of the styles are gradual and many dissimilar designs will be found to belong to any one period. The Elizabethan chair, for example, is of a late stage in the period known by that name. Char-



COLONIAL



DUTCH COLONIAL



CHIPPENDALE

Armchairs in Period Styles



JAMES II



WILLIAM AND MARY



QUEEN ANNE

acteristic features, however, and tendencies are well illustrated in such a group. The Elizabethan chair, again, shows that predominance of turned work which makes the period, first of all, that of the lathe.

This characteristic continues with a modification until it begins to disappear and dwindle in importance to the time of James II and until in the William and Mary type it has passed out. The Queen Anne reliance on the shape and the use of curves not based on the cylinder, but calling into

play all the ingenuity of the carver working on the solid block, is accompanied by a further use of the chisel in ornament. The toe takes on a semblance of an animal's claw. The curve at the top of the leg takes on a scroll embellishment and the top shows a more or less elaborately worked shell. Later styles, under the originality of individual workmen of genius, develop in the direction of lightness and tapering delicacy. The ornament, as in Sheraton furniture, was kept subservient to the general form and constructive lines.



HEPPLEWHITE



SHERATON



ADAM

THE ART OF WILLIAM J. GLACK-
ENS: A NOTE
BY A. E. GALLATIN

DEGAS had many cohorts behind him, their numbers variously equipped, as well as strong allies, in his vigorous campaign against the academies.

In Forain and Mary Cassatt, Degas had at least two pupils and disciples to carry forward in a worthy manner the essential characteristics of his art; he had also a vast multitude of followers, and uncounted legions of artists have learned invaluable lessons from his masterly pastels and paintings. William J. Glackens, a young American painter and illustrator, although from Manet, it is true, he has also derived many of his inspirations, is one of these latter artists.

Glackens's paintings and drawings are invariably interesting, for the artist is possessed of an exceedingly fresh and engaging point of view. And yet with all its originality the art of Glackens is closely linked with that of Degas and Manet; it is, in fact, a lineal descendant. This is not too evident, but Glackens's usual choice of subject, his realism, his composition, his powerful draughtsmanship, and his line, as fluent and strong and full of character as that of a Japanese draughtsman of the first rank, all proclaim that he has absorbed at least some of the lessons to be learned in the work of Degas and Manet.

The subjects which appeal most to Glackens, and the scenes which he is the happiest in depicting, are found in the same slums, mean streets and parks in which Degas finds his inspiration when not at a rehearsal of a *corps de ballet* or strolling in the paddock at Longchamps—only they are in the poorer quarters of New York, and not of Paris. But the great difference between Degas and Glackens is that where the former too often seeks for the ugly and repulsive, the painfully sordid, the ultra prosaic, the latter looks only for what gaiety and humor he may discover in the scene. And Glackens is none the less a faithful recorder, an unflinching realist, because his sympathetic pencil is never dipped in gall, as in the case of the brutal brush of the cynic Degas.

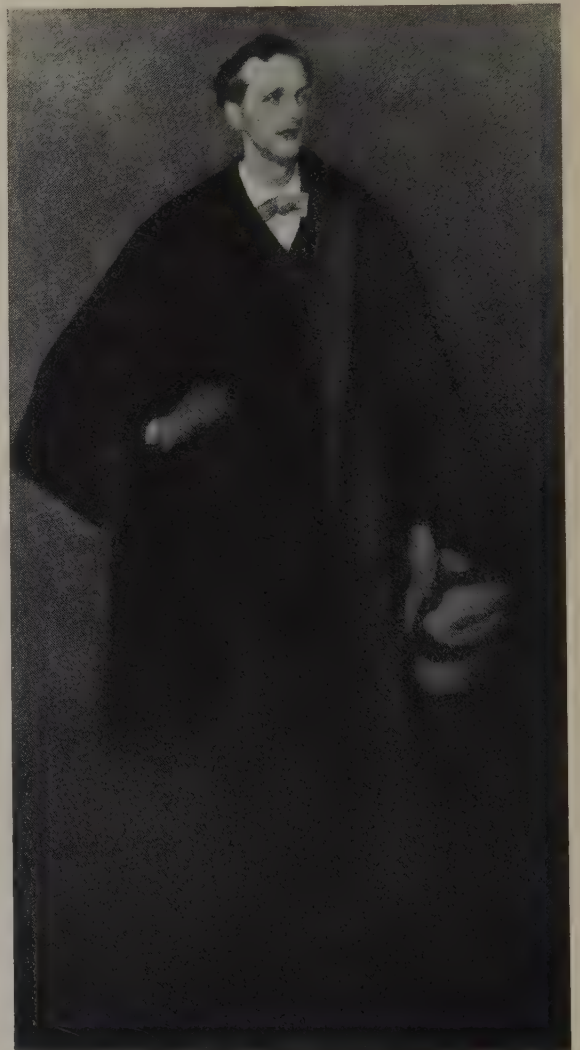
Glackens possesses much knowledge of the technique of painting in oils—that most difficult of all media; his composition and his palette are very amusing. His drawings fairly reek with character and his wonderfully expressive line records types in such a truthful and far-seeing manner, his penetrating gaze sees so far beneath the surface of

things, that we can only marvel at the simple manner in which he attains his ends. This genius for instantly seizing upon the essentials of human make-up is much of the same order as was Daumier's—of whom Glackens, it is interesting to note, is a great admirer. With a few rapid strokes of his joyously spontaneous pencil he is able to record unmistakably some type, but whereas Daumier, as a rule, deliberately caricatured, Glackens only emphasizes the salient characteristics.

An artist possessing decided talent is Glackens, and his is a career which the student of contemporary art will do well in following. He has gone far: he is going farther.

A. E. G.

THE American Water Color Society Exhibition remains on view in New York until May 22.



PORTRAIT OF A
YOUNG MAN

BY WILLIAM
GLACKENS



CHEZ MOUQUIN
BY WILLIAM GLACKENS



MAY DAY, CENTRAL PARK
BY WILLIAM GLACKENS



SKETCHES
BY WILLIAM GLACKENS

The Morgan Memorial, Hartford



MORGAN MEMORIAL BUILDING
HARTFORD, CONN.

BENJAMIN WISTAR MORRIS
ARCHITECT

THE MORGAN MEMORIAL, HARTFORD, CONN.

A MEMORIAL building erected in the name of Junius S. Morgan, father of J. Pierpont Morgan, was recently dedicated in Hartford, Conn. The building will be used as an art gallery, and it is understood that many of Mr. Morgan's objects of art now in Europe may be brought here for safekeeping. The building is the work of Benjamin Wistar Morris, architect. The finished portion of the building contains the principal entrance and staircase hall. A transverse corridor running north and south connects with the older Wadsworth Athenæum Building. At right angles with this corridor extensions of the Morgan Building will be added in the future. Immediately on the east will be a gallery for sculpture, three stories in height. This will be lighted from alcoves on the first and second floors on the north and south and from the clear-story windows at the third-story level. The western pavilion is of fireproof construction, even the door trim being covered with

iron. Very little wood has been used in the building proper. The doors communicating with the Colt wing are fireproof and the sloping glass skylights are heavily reinforced with wire. The exterior is of pink Tennessee marble. The main staircase hall and principal corridor are also faced with marble. To hold together the contrasting architectural styles and materials of the memorial building and the Athenæum, which is Gothic in general character and of weathered Glastonbury granite, the Colt wing has been given a wall surface of rockfaced ashlar and Crotch Island granite, through which are run courses of the Tennessee marble, with carved ornamental work in the same material.

LOUIS MARK, of Budapest, showed a collection of his interesting paintings at the National Arts Club, New York, last month. The exhibition aroused great interest as an example of the better Hungarian painting of the day, too seldom seen in this country. The exhibition is now on view at the Buffalo Fine Arts Academy.



Courtesy of the National Arts Club

Property of the Hungarian National Museum of Art

JEWELS
BY LOUIS MARK

Blue Shadows in Nature and Art



DETAIL OF STAIRWAY IN THE MORGAN MEMORIAL
HARTFORD, CONN.

BLUE SHADOWS IN NATURE AND ART BY J. W. MORAN

THAT the luminous, silvery-blue moonlights of the river Thames were invented by Whistler, and that nature ever after imitated them, is an arresting hyperbole which, "with likelihood to lead to it," has been accredited to Oscar Wilde. Akin though the saying be to many another purposely conceived paradox in his three brilliant essays on the Art of Criticism, it must, if his, have been uttered, one would think, some years before they were written. Irrespective, however, of any question as to its origin, might not the spirit of satiric comment it conveys, in regard to the failure of artists and laymen to observe these transparent, ethereal emanations until after Whistler painted them, be also applied to the immemorial preconceptions of both, that the blue and purple shadows of nature were merely neutral brown or gray, and ought to be so rendered.

For is it not evident that it is only since a considerable body of artists of distinction, both in the

United States and abroad, impelled almost synchronously and with one accord, one would think, yet acting, of course, spontaneously and independently, introduced blue and purple into their shadows, as light conditions necessitated—and that with manifest gain to color, luminosity, life and atmosphere—that such artists as have not as yet adopted them, and some, at least, in all probability, of the amateurs who have seen them in pictures, have begun at last to observe that the colors are corroborated by nature?

During the five centuries over which brown and gray shadows continued to be in vogue the few sporadic instances of painters who employed color in their shadows had no effect in changing the practice. When Turner introduced blue and purple into his, the innovation was met with ridicule, he himself being considered an irresponsible eccentric. Now, however, we find in THE INTERNATIONAL STUDIO of June last Mr. Henri Frantz, in his appreciation of the works of M. Jeanès, saying that "his wonderful power as a colorist makes one think of no less a person than the great Turner himself." Accompanying the article is a fine reproduction of the *Marmarole Dolomites*, in which the setting and color of the clouds, the wonderful play of red-purple and blue shadows over the impressive mass of the mountain range, might form an object lesson on the subject of the present article. More than half a century after Turner first began his color innovations had passed before Manet, toward the end of his career, introduced violet shadows and his freer, more broken, though flowing brushwork—becoming the protagonist of *la peinture claire*. Monet, Sisley and Renoir we know followed him in these, though with a more minced-looking, staccato execution; their younger followers, Seurat, Signac and Anquetin, adding "the division of the tones," together with extravagant color theories and uses of violet; Monet progressing into blue shadows only as late as his Thames series. In the interval between Turner and Manet an occasional practitioner of both, or either, appeared—Sam Bough, Melville, Mactaggart, rarely Mauve, Jules Breton—but only in one or two sunlit snow scenes—Corot but seldom, Bague and Domingo. These are all I can at present recall, but in the Metropolitan Museum I noticed in an example of the fifteenth century, *The Deposition from the Cross*, by Antonello Da Messina, purple shadows of buildings behind the figures and blue shadows among the peaks of a snow-capped sierra in the distance. In Frans Hals's portrait of his wife there are grayish-blue shadows in her wide, ample collar and her cuffs

Blue Shadows in Nature and Art



Courtesy of Yamanaka & Co.

PRINTS BY HOKUSAI FROM A SERIES ILLUSTRATING SCENES FROM THE POEMS OF NATIVE POETS, 1830 TO 1835

and also in the collars of the two fine portraits of men by Rembrandt on the same wall. A young artist to whom I pointed out these shadows, on returning to the Hals, of which he was making a careful study, said that the grayish blues he had not before observed now seemed to him to give to the whole color scheme a greater fulness and significance.

The late J. H. Twachtman is supposed to have been the first American artist to employ blue shadows, and yet I cannot remember any instance of them in his four pictures at the World's Fair in 1893. In the end of the following year, however, having been asked to give a series of talks on the comparative merits and technique of a large collection of pictures by contemporary American artists to an audience composed of the members of an art society and of certain other clubs, it so happened that one of the pictures selected by me for appreciation was one of these brilliantly sunlit snow scenes with luminous blue shadows with which all lovers of the art of Mr. Twachtman are now familiar. I had spoken somewhat enthusiastically of it, and among other things had said that the color of these shadows was true to nature, when it at once became evident that I was the only person present who held that view of the color, my hearers being unanimously of opinion that, under all conditions of lighting, the shadows of nature were gray, and that, therefore, the introduction of blue was a mere color fad of the artist.

To me, who for twenty years previously had seen these blue shadows in nature, even on such unpromising surfaces as those of gray macadamized roads and occasionally in landscapes, this attitude was incomprehensible. But as blue shadows of the same pitch happened to lie on the deep sunlit snow all round the building which contained the collection, I thought there would be no difficulty in disabusing my hearers of their idea. None of them, however had, it appeared, ever previously observed the color in shadows on snow. Some could not see it then, and others there were who, although they did, frankly maintained that their recognition of it was due to suggestion, and to this notion they adhered when on the following day they had been unable, as they said, to see the color for themselves. But lest it should appear that this was but a solitary, or unusual, instance in which people of intelligence and culture, the majority of whom were conversant with the contents of galleries at home and abroad, were unable from preconception to see blue in nature shadows, I think it well to say that, during the fifteen years which have since elapsed, I have met with innumerable instances of people of similar caliber, several of them personal friends, to whom it had never occurred that shadows on snow, or any other surface, could be anything else than neutral in color.

One result of this *impasse*, nevertheless, was that it led to an attempt on my part to discover the cause

Blue Shadows in Nature and Art



Courtesy of The Oehme Galleries

THE PRELUDE

BY JOHN C. JOHANSEN

of the blue color. Realizing, however, that the blue on the white snow seemed to be so direct looking, so unrelated a color fact, that no clue could be obtained by "studying over it," I began a series of observations on the conditions attending the conjunction of artificial lights, when first turned on, with the daylight, and after dark with one another. One morning, before daybreak, only one Edison being turned on, I noticed that the shadows on dishes and of those on the white tablecloth were purple. The blind of a window behind me having been left fully up, at the first indications of daylight from an overcast sky the purple, for a brief time, remained unchanged. As daylight slowly advanced, however, although not as yet sufficient to read by, the purple of such shadows and portions of others it touched began to be faintly tinged with blue. This bluing, once it started, seemed to keep pace with the oncoming daylight, until, through bluish-purple, purplish-blue and dark blue (technically "weak"), a pure blue was finally attained, and that some time before full daylight. The Edison was then turned off, and when again turned on, this pure blue instantly reappeared, *tout à coup*, as it seemed, not a trace of purple having been visible.

The fact that the purple of the Edison shadow persisted in presence of the first entering daylight, and then, under gradually increasing daylight and progressive bluing gradually became a full blue, having seemed to point to purple being the *matrix* of that color in shadows, at least, naturally led to the investigation of the color of those of other artificial lights. The lights observed being named below, it will be sufficient to say that they proved all to be practically purple. The next step was to ascertain what the color of the shadows of any two of these lights cast on a field which both illumined would be. It being essential that lights normal in color should be observed only, highly illumined business centers were avoided. The conjunction

first selected, therefore, was that of a single arc light upward of fifty feet from a corner store, with only a few Edisons in the window facing the arc, shadows of both falling on the cement sidewalk. Those of the Edison were, as in the above observation, blue, not purple; those of the arc a red purple, through accession of light from the Edisons. The persistence of purple in the arc shadows, and the change to blue in those of the Edison, seemed to indicate a condition of color dominance, so to speak, of the light of the arc over that of the Edison. A similar dominance—this term being now for brevity used, and only the name of the light exerting dominance,—both of the arc and the incandescent-arc over the Welsbach, Lindsay and other mantle lights and the acetylene jet was observed; each of the latter dominating a clear gas flame; the latter slightly dominating a used Edison; the Edison, quite new, slightly dominating the ordinary gas flame; both dominating an ordinary kerosene lamp; a small kerosene lamp dominating the yellow, not the red, flames of a stove fire; these, a candle; and it, a common match. The moon when full and clear was seen to dominate such lights as were in use out of doors. After a delay of some months, occasioned by the

In the Galleries

long intervals between recurring conjunctions, and the necessity of atmospheric conditions being favorable, one evening when there lingered about an hour's low-toned daylight reflected from the zenith, and the moon was full, a pure blue shadow on a white envelope was obtained.

The shadow of the sun on snow being blue through the influence of daylight, an unbroken succession of instances of color dominance has been shown. And as the sun itself is thus dominated, and daylight and moonlight are the most diffused of all illuminants, it is evident that transmitted light plays no part in such dominance. Again, as in the conjunction of two artificial lights, the dominating light was observed to be also the more diffused, it follows that it is to the action of the preponderating

amount of diffused light emitted by the dominating light that the blue color of a shadow is due.

Nature shadows existing in bodies or masses, and blue bases of shadows the bodies of which, though blue, are invisible, and other cognate manifestations of them, will be dealt with in a future article.

(To be continued)

IN THE GALLERIES

BY THE death of Seth Morton Vose in his seventy-ninth year at Providence, R. I., last month Boston loses its oldest art dealer. Mr. Vose was as well the oldest art dealer in America and was known among his fellow connoisseurs as the dean. For many years his gallery in the Old

Studio Building was the rendezvous of art lovers from all parts of the world. He introduced into this country the now famous Barbizon School of French painters of the period of 1830.

Corot and Daubigny were Mr. Vose's favorites. He began buying Corots in 1852—when it was hardly possible to sell these now highly valued paintings at even a nominal sum—Troyons in 1854, and by 1857 he owned a large collection of paintings by these artists, Millet, Delacroix and others of the same schools. In 1873 when Mr. Vose's collection of Corot's, which cost him \$25,000, was offered for sale at a public exhibition the highest price asked for a single picture was \$1,250. By good chance not a single one was sold, for in 1887 for a small portion of the collection he received \$92,000, selling five at \$10,000 each, which would now be considered an insignificant sum for these pictures.



Courtesy of N. E. Montross

THE SHELL

BY ROBERT REID



Courtesy of N. E. Montross
THE FLOWER GIRL

BY J. ALDEN WEIR

Julius Oehme, at his new galleries, 467 Fifth Avenue, opposite the Public Library, near Fortieth Street, has been showing a collection of works by John C. Johansen, a painter who has been rapidly coming to the front. The group of Venetian scenes hung in the galleries have a fresh and original character which one does not learn to expect from the subject. Venice has been painted so much that it adds a genuine pleasure to find it interpreted with a distinctive note. Mr. Johansen handles his architectural drawing firmly and well, but in a summary enough fashion to subordinate it to its more fluent pictorial purpose. Besides the Venetian and the other Italian subjects which he has chosen to depict he is better known in the larger exhibitions for his figure groups, in which he shows great interest in the management of lighting. A recent example is

The Prelude, seen also at the Pennsylvania Academy, which we reproduce herewith. We had occasion some five or six years ago to call attention to Mr. Johansen's original and individual treatment of figure subjects under decided lights, as in *The Picture Book*, and it is a pleasure to record the progress with which he is distancing his earlier achievements.

The annual exhibition of the Ten American Painters, which has been held at the new Montross Galleries, 550 Fifth Avenue, near Fortieth Street, has been one of the most delightful of the groups of paintings recently seen in the city. The individual quality of the various members of this society are, of course, too well marked and distinct to produce any noticeable superficial differences in the exhibitions from season to season. One or two examples have already been noted in other exhibitions—as, for instance, Mr. Weir's study of night, *The Hunter's Moon*, Mr. Tarbell's *Josephine and Mercie*, now

owned by the Corcoran Gallery, and Mr. Hassam's *Chinese Merchants*, about which it would be difficult not to wax enthusiastic. Mr. Reid's painting, *The Shell*, is one of his best works so far. Mr. Weir has produced in *The Flower Girl* a canvas most characteristic in its technical delicacies.

An unusual series of prints by Hokusai, illustrating scenes from noted Japanese poems, is on view at the Yamanaka Galleries, 254 Fifth Avenue, and should not be missed. A more extended description of these prints, of which some examples are shown herewith, will be published later.

An exhibition of paintings by Alfred East, president of the Royal Society of British Artists, has been put on view at the National Arts Club. The exhibition was opened with a reception to this distinguished English painter and etcher.



"THE ARROW." FROM THE
WATER-COLOUR DRAWING BY
ROBERT ANNING BELL, R.W.S.

*(The property of the Rev.
J. W. R. Brocklebank.)*